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CONTRIBUTION OF MITHILĀ TO SAṄSKṚT KĀVYA AND SĀHITYAŚĀSTRA

TRILOKANĀTHA JHĀ

RASHTRIYA SANSKRIT SANSTHAN

The book presents a brief overview of the contribution of Mithila's Kāvya and Sāhitya Śāstra. It introduces the authors and their works related to different branches of Sāhitya such as Poetry, Prose, Campū, Drama, Poetics and Prosody.

An attempt is made to include the recent works and the author has also tried to examine the date of the writers of Mithila Province.

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FOREWORD

I have great pleasure to present this volume of Silver Jubilee Publication Series of the Rashtriya Sanskrit Sansthan to our esteemed readers. The Volume varily represents the goodwill and cooperation, the Sansthan has all along been receiving from the distinguished scholars all over the country.

The Sansthan was established in October, 1970 as an autonomous apex body under the Ministry of Human Resource Development, Govt. of India with a view to promoting, preserving and propagating Sanskrit learning in all its aspects, with special reference to the indepth shastraic learning. Apart from conducting the regular courses of studies at the various constituent Vidyapeethas, it has been bringing out invaluable publications representing dissemination of knowledge contained in the Shastras.

Thanks to the continued help, encouragement and support from the Ministry of Human Resource Development, Govt. of India that the Sansthan has grown by leaps and bounds and has been able to render its services to promotion of Sanskrit learning at national and international levels and is now completing its 25th year. It is quite in the fitness of things that the Sansthan decided to bring out 25 scholarly monographs in commomeration of the Silver Jubilee year of the Sansthan.

The present monograph is a unique one of its kind. It gives an authentic and ready information of the scholars of Mithila and their contribution to

Kavya and Sahitya Shastra. Here the learned author **Dr. Trilokanatha Jha** took much pain to include the contemporary contributions also.

I express my sincere thanks to **Prof. T.N. Jha**, former Head of the Department of Sanskrit, L.N. Mithila University, Darbhanga, who has kindly consented to contribute this scholarly work on this auspicious occassion.

It is my duty to mention the services rendered by my colleagues specially Dr. Savita Pathak and Dr. R. Devanathan for organising the various academic programmes particularly the publication of the Silver Jubilee Series.

My thanks are also due to M/s Nag Publishers, who have worked hard to bring out the monograph in time and enabled us to release the same on the Valedictory function of the Silver Jubilee Celebrations.

K.K.MISHRA
Dt. 11.10.1995 Director
Rashtriya Sanskrit Sansthan
New Delhi

PREFACE

Mithilā, the land of Janaka, hardly requires any introduction to a student of Sanskrit. For, it has carved a niche for itself in the temple of Sanskrit learning. Since time immemorial thousands of sons and daughters of the soil have been enriching Sanskrit by their valuable contributions to different branches of knowledge - philosophy and grammar, smṛti and dharmaśāstra, astronomy and astrology, poetry and prose, campū and drama, rhetoric and prosody, poetics and drama-turgy, music and dance, lexicon and anthology, tantra and rituals, politics and erotics etc. Many of them polyhistors famous for their versatility. They all led a life dedicated to learning and received the highest distinction in the academic field. They kept the glow of intellectual luminosity undiminished through the ages and brought an unstinted praise - an undying fame for their place of birth.

Showering encomiums for one's own state of origin can be treated as a spontaneous overflow of patriotic feelings but the words of a scholar of a neighbouring state extolling his neighbouring state to the skies cannot be dismissed with facile flippancy. Kavikarṇapūra of Bengal pays glowing tributes to Mithilā in his *Pārijātaharaṇamahā kāvya*. He says :-

"O Lotus-eyed one! behold yonder this is Mithilā, the birth place of Jānakī. Here the goddess of learning dances with pride on the tip of the tongue of the learned. (XVII-59)

The above eulogistic reference to Mithilā may appear to be an example of hyperbole but these do exist solid grains of truth in it. Original compositions and expository treatises written by scholars in Mithilā go a long way to prove the point.

Of the innumerable works of scholars of Mithilā what we find in print is only a tip of the ice-berg. A large number of palm-leaf and paper manuscript was washed away in flood - an annual feature of this region. Many more of them were destroyed in devastating fire usually breaking out every summer in rural areas. Several others found their way to a natural grave under the debris of the earth quakes of 1934 and 1988. It is a pity that many of the manuscripts noticed by Mitra and many others catalogued by Jayaswal are nowhere to be found in this region. This is an irrepairable loss due to natural calamities. Under the present circumstances, we are, however, constrained to base our study on the materials and references available. The availability of complete genealogical records (*pañjī*), meticulously preserved and updated by professional genealogists in Mithilā, help us in establishing the age and identity of scholars.

Since the field of our present study is limited to the contribution of Mithilā to Sanskrit Kāvya and Sāhityaśāstra, we have tried to throw light on it in the following pages.

Sanskrit Kāvya is divided into śravya and dṛśya. The śravyakāvya is again sub-divided into padya, gadya and campū, whereas the dṛśyakāvya into rūpaka and uparūpaka. The Sāhityaśāstra, in the broader sense of the term, may be treated as standing for poetics and prosody, the knowledge of the latter, the science of verification, being a *sine qua non* for the appraisal of a literary composition in verse. We have attempted to discuss them seriatim.

We take this opportunity to express our deepest gratitude to one and all, who have wielded their pen on Mithilā. We are thankful to Dr. K.K. Mishra, Director, Rashtriya Sanskrit Sansthan, New Delhi, at whose instance the present monograph has been prepared.

Since the time at our disposal was less than two months, it will be prepostrous to claim that the present volume is comprehensive and it contains all that is required. Naturally, it must suffer from omissions and commissions and for these we are solely responsible. We, however, crave the indulgence of Sahṛdaya-readers to pick up the solid grains of information and discard the chaff. For,

"haṁso hi kṣīram ādatte tanmiśrā varjayatya'paḥ"

We shall remain grateful to all readers who extend their co-operation by suggesting emendations for the better. We feel, we have been a bit liberal in assessing compositions but we have not ignored their defects totally. In defence of our assessment let us quote what Śrīharṣa says in the *Naiṣadhīyacarita* :-

"Khalatvam alpīyasi jalpite 'pi
tad astu bandibhramabhūmitai'va" (VIII-32 cd)

Darbhanga **TRILOKANĀTHA JHĀ**
31.08.95

CONTENTS

Preface i

1. Poetry 1

2. Prose 81

3. Campū 85

4. Drama 92

5. Poetics 115

6. Prosody 136

1. POETRY

The early history of poetic composition in Mithilā is shrouded in mystery. The earliest reference to classical Sanskrit poetry available is to his father, Nīlāmbara by Govardhanācārya in his *Āryāsaptaśatī*[1] Unfortunately, there is no material available to us to assess his poetic talent.

GOVARDHANĀCĀRYA

Traditionally believed to be an inhabitant of village kariyauna in Samastipur district, Govardhana was the son of Nīlāmbara. Balabhadra was his younger brother and Udayana his devoted disciple. He gratefully acknowledges the help rendered by them in the composition of his only available work, *Āryā-saptaśatī*.[2] This Udayana is different from and junior to the celebrated authority on Indian Logic, who dates his *Lakṣaṇāvalī*[3] as Śāke 906, corresponding to 984 A.D.

Govardhana, as is evident from a use in the *Āryāsaptaśatī*, received patronage of a Sena-king, who was a connoisseur of all arts.[4] Ananta Bhaṭṭa, the author of the *Vyaṅgyārthadīpana*, a commentary thereon, is inclined to identify the king with Pravarasena of Kashmir, the author of the *Setubandha*. This view is also shared by MM. Sacala *alias* Bhavānīnātha, also a commentator on the *Āryāsaptaśatī*. But on the basis of an inscription,[1] Govardhana is believed to have adorned the court of king Lakṣmaṇasena, the great patron of learning in Bengal. This makes him a contemporary of Śaraṇa, Jayadeva, Umāpati and kavirāja. In his *Gītagovinda* Jayadeva refers to Govardhanācārya and eulogizes his unique poetry brimming with erotic sentiment.[2] This places Govardhana in the end of the eleventh and beginning of the twelfth century A.D.

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[1] cf. *kavim aham uśanasam iva*
taṁ tātaṁ nīlāmbaraṁ vande //
- introductory verse on 38 (ed).

[2] cf. Verse No 701. Some scholars have interpreted the expression *śiṣyasahodara* to mean two pupils, who were full brothers.

[3] cf. *tarkāmbarāṅka*.

[4] cf. *sakalakalāḥ kalpayituṁ prabhuḥ prabandhasya Kumudabandhoś ca / senakulatilakabhūpatir eko rākāpradoṣaś ca //* - introductory verse No 39.

Govardhana's erotic veses have found favour at the hands of compilers of anthologies. The *Sūkti-muktāvalī*, the *Śārṅgadharapaddhati* and the *Padyāvalī* quote verses composed by him.

The *Āryāsaptaśatī*, as the very name suggests, is a collection of 700 verses composed in *Āryā* metre. The number of verses varies in different editions. The verses arranged in *vrajyā*-s, in alphabetical order, are all saturated with the erotic sentiment in all its different phases.

They are all *muktaka*-verses, each one complete in itself. The poet's source of inspiration is the *Gāthāsaptaśatī* of Hāla. Although Govardhana lacks in the spontaneity and humour of Hāla's poetry, his diction and craftsmanship deserve unstinted commendation. Hindī-poet Bihārī, the author of *Satasaī* is deeply indebted to him for the depiction of touching moments of human life and picturesque description of the feminine form. Govardhana himself speaks of the beauty and elegance of his *Āryā*-verses.[1]

---

[1] cf. *govardhanaś ca śaraṇo jayadeva umāpatiḥ /*
kavirājaśca ratnāni samitau lakṣmaṇasensya //.

[2] cf. *Śṛagārottarasatprameyaraca nair acarya gorardhana*
Spardhaḥ ko'pi na viśrutaḥ śrutidharo dhoyi kaviḥ kṣmapatiḥ//
-I-4 (ed)

ŚRĪDHARADĀSA

Śrīdharadāsa was the son of Vaṭudāsa, a minister under king Nānyadeva, the founder of the *Kārṇāta*-dynasty in Mithilā. He was a Raṅgavālī-kāyastha living in Mithilā, so says MM. Parameśvara Jha.[2] He compiled an anthology entitled *Saduktikarṇāmṛta* in which a verse is attributed to Nānyadeva.[3]

GAṆGEŚA UPĀDHYĀYA

Gaṅgeśa Upādhyāya, the author of the *Tattvacintāmaṇi*, appears to have been a poet of note. His son, Vardhamāna calls him *sukavikairava-kānanendu*.[4] He himself is said to have spoken *viriñciprapañce madanyaḥ kaviḥ kaḥ*[5] (Who is a poet except myself in the whole of the world ?) As for his date, professor Bhattacharya opines that he cannot be placed before 1300 A.D. by any means.[1]

---

[1] cf. *masṛṇapadarītigatayaḥ sajjanahṛdayābhisārikāḥ surasāḥ / madanādvayopaniṣado viśadā govardhanasyāryāḥ //* - Introductory verse No 51.

[2] *Mithilātattvavimarśa* - I-103.

[3] *Vide* Verse No 819.

[4] Prof. D.C. Bhattacharya : History of Navya-Nyāya in Mithilā - p.97.

[5] *ibid*. p.96.

MM. VIDYĀPATIṬHAKKURA

Then comes Vidyāpati Ṭhakkura, the immortal based of the language of Mithilā. His mellifluous songs became a bone of contention. For a long time Bengalese were adamant in treating his *Padāvalī* as a piece of Bengali poetry and he was himself declared a man from Bengal. However, he was rescued and allowed to return to his homeland, Mithilā, of course with added glory.

Vidyāpati was the son of Gaṇapati, the grand-son of Jayadatta and the great-grand-son Mahāvārttikanaibandhika Dhīreśvara of the *Gaḍha-Bisapi* - family of Maithila Brāhmaṇās of Kāśyāpagotra. A court-poet of the royal oinwar dynasty, Vidyāpati enjoyed the patronage of a series of rulers of the said dynasty, to list, Devasiṁha, Kīrtisiṁha, Śivasiṁha, Padmasiṁha, Lakhimādevī, Viśvāsadevī, Narasiṁha, Dhīra-matidevī, Dhīrasiṁha, Bhairavasiṁha, Candra-siṁha and so on. He has immortalized his patrons through his songs and other litrary works. It is generally believed that Vidyāpati was born in 1350 A.D. and he died in 1439 or 1440 at the ripe age of 89/90 but Late Prof. R.K. Chaudhary opines that Vidyāpati can be placed between 1360 and 1480 A.D.[2]

Apart from his increasing number of songs in maithilī, we have got a good number of his works in Sanskrit and Avahatta on a variety of topics ranging from moral tales and fables to abstruse texts of law and dharmaśāstra, from forms of letter-writing to the study of Tāntrika-cults. Since the scope of our present study is limited, we would concern ourselves to the following works alone and that too in the following chapter on prose:-

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[1] *ibid.*, p.103.

[2] *vide* The Mithilā in the age of Vidyāpati, p.19.

(1) *Bhūparikramā*

(2) *Puruṣaparīkṣā*

In the present context we would like to point out simply that the verse found in the two works mentioned above contain poetic perit.

CANDRAKALĀDEVĪ

Candrakalādevī was the daughter-in-law of Vidyāpati. She was the wife of M.M. Harapati Ṭhakkura, the eldest of his three sons. In his *Rāgataraṅgiṇī* Locana quotes a lyric, in mixed Sanskrit and maithilī, composed by Candrakalā[1] Dr. Miśra refers to two versions of the verse.[2] She can safely be placed from the close of the fourteenth to the first half of the fifteenth century A.D.

JAGADDHARA

A Maithila Brāhmaṇa of the *Suragaṇa*-family belonging to Parāśaragotra, Jagaddhara is traditionally believed to be a *Dharmādhikaraṇika* (Office-in-charge of the department of religion) at the court of Dhīrasiṁha. He was the son of Ratnadhara and

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[1] *iti vidyāpatiputravadhvāḥ* - p.54; the lyric is cited on pp. 53-54, Raj Press, Darbhanga Edn.

[2] Jayakānta Miśra : History of Maithilī Litrature - vol. I. p.198.

Damayantī, the grand-son of Vidyādhara, the great-grand-son of Tāntrika Gadādhara, the great-great-grand-son of Mīmāṁsaka Rāmadhara, who was the son of Mīmāṁsaka Caṇḍeśvara. Jagaddhara was the daughter's son of Sone of *Banakujantī*-family. He is placed in the first half of the fifteenth century.

He was a commentator. His commentary on the *Meghadūta* is entitled *Rasadīpikā*[1] and on the *Gītagovinda* is styled *Sāradīpikā*.[2] His commentary on the *Bhagavadgīta* is called *Pradīpa*.[3] He has also commented upon the *Devīmāhātmya*.[4] One *Śivastotra* is also ascribed to him. Besides, these are his commentaries on works of prose, drama and poetics, which will be referred to at later stages.

One Jagaddhara is also said to have commented upon the *Kumārasambhava*.

MM. BHAVANĀTHA MIŚRA

A scion of the *Sarisava*-branch of the Sodarapura-family of Śrotriyās, MM. Bhavanātha Miśra was the son of MM. Ravinātha and the daughter's son of MM. Vateśvara of the *Māṇdara*-family. He was a great philosopher. Some of his verses are preserved in the anthology entitled *Vidyākarasahasraka*, compiled by Vidyākara Miśra.[5] Two verses of his dialogue with his son, MM.

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[1] Mītra: Notices, No 1967; Published by KSDS University, Darbhanga, 1982.

[2] Des. Cat. of Mss in Mithilā - II - Nos 41, 62.

[3] Mitra : Notices, No 2138.

[4] *ibid.*, No 2400.

[5] Allahabad, 1942.

Śaṅkara, in the *anyokti*-style are fine specimens of poetic composition.

Always a non-suppliant, he was nick-named Ayācī. As he was the father of MM. Śaṅkara Miśra, he is placed in the fist half of the fifteenth century A.D.

MM. ŚAṆKARA MIŚRA

MM. Śankara Miśra[1] was the son of MM. Bhavanātha Miśra *alias* Ayācī. Bhavānī, daughter of Raghupati of the *Khanāla*-family was his mother. Till recently, it was accepted that MM. Śaṅkara was present in the second and third quarters of the fifteenth century[2] but, on the basis of a verse composed by him in the praise of Emperor Babur, the present author maintains that it appears reasonable to conclude that he lived upto the beginning of the second quarter of the sixteenth century A.D. For, Babur reigned from 1526 to 1530 A.D.[3]

MM. Śaṅkara was one of the greatest philosophers Mithilā has produced - "the foremost Nyāya-Vaiśeṣika scholar" but he was a poet and dramatist as well.

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1. For a detailed account of Śaṅkara Miśra *vide* 'Mithilāka vibhūti MM. Śaṅkara Miśra, Maithili Akademi, Patna, 1983 by the present author.
2. U. Miśra : History of the Indian Philosophy - vol.II - p.324.
3. *Vide* the authors paper entitled "The date of MM. Śaṅkara, the philosopher poet of Mithilā" presented in the thirty fourth session of the A.I.O.C., Visakhapatnam, 1989 (PR-168).

MM. Śaṅkara has compiled an anthology of his own verses entitled *Rasārṇava.*[1] It contains the verses composed by him from time to time to refresh his mind tired by constant contemplation of abstruse principles of Logic and subtle nuances of thought embodied in dialectic treatises.[2] These verses bear testimony to the poetic genius of the philosopher poet. Its discriptive talent is at its peak in the verses describing the kings and their courts, the ladies and their limbs but the most striking are his *anyoktis*. The *Camatkāra* embodied therein attract the mind of even a casual reader. These *anyoktis* complete with, ray, at times excel, those of Bhānudatta preserved in his *Rasapārijāta* and of Kaviśekhara Badrīnātha Jhā, the author of the *Anyoktisāhasrī.*[3] There is one *Rasakallolasāroddhāra* by MM. Śaṅkara preserved in the manuscripts library of the Mithilā Research Institute, Darbhanga,[4] but, on examination, we found it to be only an abridged version of the *Rasārṇava* itself. Prof. D.C. Bhattacharya has referred to a poetic composition of Śaṅkara entitled *Paṇḍitavijaya,*[5] but we have not been able to see it.

MM. Śaṅkara is held in high esteem in Mithilā. He regarded as Śaṅkara, Lord Śiva Himself. Thse are numerous anectodes current in Mithilā pertaining to the worthy son and his worthy father,[1] but they are not being mentioned here for fear of the book being bulky.

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[1] First published by Late Dr. Amaranātha Jha, Allahabad, 1920. Then published by the Gaṅgānātha Jhā Kandriya Sanskrit Vidyāpeeth, Allahabad, 1991, edited by Dr. Kiśoranātha Jhā.

[2] cf. *tarkābhyāsapariśrānta-svāntaviśrāntihetave /*
ye ślokā vihitās teṣāṁ saṅgraho'yaṁ vidhīyate // - verse No 2 (*Rasārṇava*).

[3] *Vide* the autor's paper entitled "The *anyoktis* of MM. Śaṅkara" presented in the thirty second session of the A.I.O.C., Ahmedabad, 1984-85 (CS-25).

[4] Ms No 796.

[5] *Vide* History of Navya-Nyāya in Mithilā, p.134.

GAṆAPATI

Gaṇapati,[2] also called Gaṇeśvara[3] and Gaṇanātha[4] was the son of Mahādeva, the younger brother of MM. Śaṅkara Miśra. He was the father of the celebrated Maithila poet and rhetorician, Kavirāja Bhānudatta.

On an examination of anthological sources, Chaudhuri has clearly distinguished between Gaṇapati and his namesakes, who flourished definitely earlier than our poet. For, the verses of that Gaṇapati have been quoted in the thirteenth century compilations like *Sūktimuktāvalī* and *Saduktikarṇāmṛta*.[5]

As regards the age of our author it has been established, after a careful examination of genealogical records and other internal and external

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1. *Vide* the author's paper styled "The glory that was Mithilādeśa - I - Ayācī and Śaṅkara", published in Manīṣā, the journal of the K.S.D. Sanskrit University, Darbhanga, in No 2, 1974.
2. cf. *kṛtaharavinayo gaṇapati-tanayo* - *Gītagaurīpatikavya* - X - 1 (8) and *yathā gaṇapataḥ kvyaṁ* - *Rasapārijāta* - I-2(a).
3. *tāto yasya gaṇeśvaraḥ* - *Rasamañjarī* - last verse (No 138) and *gaṇeśvarakaver vaco* - *Rasapārijāta* - X-126.
4. *gaṇanāthakṛtām pustiṁ* - *kumārabhārgavīyacampū* - I-30(a) and *kavigaṇanāthasutasya kaveriti* - *Gītagaurīpatikāvya* - VI-2(8).
5. *Vide* J.B. Chaudhuri's paper entitled Sanskrit poet Gaṇapati II" - The Poona Orientalist - Vol. VIII Nos 38-39.

evidences, that his son, Bhānudatta, was born during the third quarter of the fifteenth century, say by the year 1480 A.D.[1] and he (Bhānudatta) "flourished in the fist half. of the sixteenth century".[2] Thus, taking into account the institution of late marriage in those days, the birth of the father can safely be assigned to a prior round about 1435 A.D. and this is in consonance with the date of Gaṇapati's uncle, MM. Śaṅkara.

Chaudhuri opines that since the *Subhāṣitāvalī* in the present form was compiled about the fifteenth century, poet gaṇpati cited in that anthology cannot be the same as our poet. Here it is worthy of remark that the identification may be possible in the event of the said anthology being considered to have been a composition of the close of the fifteenth century.

Chaudhury has presented an analysis of the verses composed by our poet. He has taken into account the verses preserved in anthologies like the *Padyaveṇī*, the *Padyāmṛtataraṅgiṇī*, the *Sūktisundara*, the *Sabhyālaṅkaraṇa* and the *Subhāṣitasārasamuccaya*.[3] He has classified them under six heads - verses prtaining to (a) gods, (b) king, (c) women and love, (d) season, (e) nature and (f) miscellaneous verses.

In addition to these, Bhānudatta has preserved the verses of his father Gaṇapati with metienlous case in his *Rasamañjarī*, *Rasataraṅgiṇī*, *Alaṅkāratilaka* and *Rasapārijāta* with an unfailing sense of acknowledgement of authorship. In the *Rasapārijāta*

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1. *Vide* the concluding portion of Ramānātha Jhā's paper entitled "Kavirāja Bhānudatta" - The Patna University Journal - vol. III - Nos 1-2.
2. *Vide* J.B. Chaudhuri's paper referred to above.
3. *Vide ibid*. pp.141-142.

alone Bhānudatta has preserved some 104 verses composed by his father.

On an unbiased appraisal of these verses the greatness of Gaṇapati as a poet is a felt fact not liable to dispute. His mellifluous verses have a singular charm that can be better ralished than expressed. In the *Rasapārijāta* the son has rightly enlogized the poetic genius of the father.[1] Besides, he is perfectly justified in saying that the blending of his verses with those of his father Gaṇapati is delicious as milk with sugar added to it.[2] It is because of his poetic talent that Gaṇapati is mentioned in the genealogical records with the like *ḍhakkākavi* (a poet whose literary achievements are as evident as the beat of the drum) prefixed to his name. A critical and comparative study of the verses composed by Gaṇapati and Bhānudatta makes it clear that the father was gifted with a poetic insight of superior calibre. Rightly, the son calls him a *Kavikulālaṅkāracūḍāmaṇi*[3] (cresh-jewel among poets).

In addition to the verses adverted to above, Gaṇapati appears to have composed a work, *Mahāmoda* by name, as the compiler of the *Subhāṣita-sudhāratnabhāṇḍāgāra* informs us.[4] Tradition

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1. cf. *gaṇeśvarakaver vacoviracanaikavācaspateḥ*
   prasannagirina- ndinīcaraṇapallavadhyāyinaḥ /
   tathā jayati bhārati bhagavatī yathā sā sudh
   mudhā bhavati subhruvām adharamādhurī mlāyati // - X - 126.
2. *yathāā gaṇapateḥ kāvyaṁ kāvyaṁ bhāukaves tathā /*
   ubhayoḥ saṅgamaḥ ślāghyaḥ śarkarākṣīrayor iva // ibid - I-2.
3. *Vide Rasamañjarī* - the concluding verse.
4. cf. *muhurgaṇapatiṁ vande mahāmodavidhāyinam' vide* kaṅśekhara's introduction to the *Rasapārijāta*-p'ka', foot-note 3 and Dr. S.K. De - Proceedings of the A.I.O.C. - Allahabad Session Vol. I - p.42.

attributes the authorship of one more work, entitled *Rasaratnadīpikā* to Gaṇapati from which a verse is quoted in the *Rasataraṅgiṇī*.[1]

In fine, it may not be out of place to mention that the matchless erudition of Gaṇapati led the compiler of the *Subhāṣita sudhā ratnabhāṇḍāgāra* to call him an incarnation of Lord Gaṇeśa himself.[2]

JAYAKṚṢṆA PARAMAHAṀSA VIṢṆPURĪ

Rāmapati or Ramāpati of the *Taraunī*-branch of the *Karamahā*-family opted for sainthood of the Vaiṣṇava order and became famous in Mithilā as Jayakṛṣṇa Paramahaṁsa Viṣṇupurī. He was the son of Ratidhara by his second wife, maura, daughter of Kuśa of the *Udanapura*-branch of the *Jajivāla*-family. The *pañjī* records only one son of Viṣṇupurī, Mahādeva by name. Ramānātha Jhā says "it appears, therefore, that Sanyāsī Viṣṇupurī was born in the second quarter of the fifteenth century."

Viṣṇupurī composed *Bhaktiratnāvalī*, a devotional work enlogizing Lord Viṣṇu. His disciple Paramānandapurī also wrote a devotional poem entitled *Premacandrika*.[3]

KAVIRAJA BHĀNUDATTA

Bhānudatta, son of Gaṇapati, was born in the illustrious *Ṣarisava*-branch of the *Sodarapura*-family

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1. *Vide* I-8.
2. cf. gaṇeśvarakaviḥ sākṣād avatīrṇo gaṇeśavaraḥ /.
3. Vide his paper "Paramahaṁsa Viṣṇupuri : His identity and age" in the Patna University Journal, January, 1945.

of Śrotriyās of Mithilā. On the basis of anthological works, Bhānudatta has been regarded as identical with Bhānukara or Bhānucandra,[1] but some scholars have expressed grave doubts regarding their identity.[2]

However, Bhānudatta was born in the third quarter of the fifteenth century. He flourished during the fist half of the sixteenth. In his sojourn he enjoyed the patronage of several kings and princes. Prominent among them are as follows :-

(1) Nizam II of Devagiri (1510-1553)[3]

(2) Krishnadev Rai of Vijayanagar (1509-1550)[4]

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[1] cf. (a) J.B. Chaudhuri : Muslim patronage to Sanskrit learning Vol. I - pp.2-3, second edition, Calcutta, 1945
(b) H.D. Sharma's paper entitled 'The Poet Bhānukara' published in the ABORI - vol. XVIII p iii - pp.243-258
(c) U. Miśra's introduction to the *Vidyākarasahasraka*.

[2] (a) S.K. De - History of Sanskrit Poetics - p.245, foot-note 1 and some problems of Sanskrit Poetics (p.147), Calcutta, 1959
(b) G.V. Devsthali - New Indian Antiquity VII (1944) - pp. 111-117
(c) P.K. Gode - Indian Culture - III - pp.751-756.

[3] According to S.K. De, the Nizam, patron of Bhānudatta is identical with Ahmad Nizam Shah, the founder of the dynasty, who founded the kingdom sometime between 1499 and 1507 (*vide* De : Some problems of Sanskrit Poetics - pp. 144-145)
But according to R. Jha, the said Nizam is Budhan Nizam Shah (1510-1553), the secod ruler of the dynasty (*vide* Jha's paper referred to above). We are inclied to endorse the views of the latter.

[4] *Vide* J.B. Chaudhuri : Muslim Patronage to Sanskrit learning vol. I-p.6 - foot-note.

(3) Virabhanu of Rewa (1523-1555)[1]
(4) Sangram shah of Gadhmandala (1480-1530)[2]
(5) Shershah, the emperor (1540-1545)[3]

The academic attainments of Bhānudatta led Late Paṇdita Rāmāvatāra Śarmā to remark:- "As a rhetorician and poet Bhānukara Miśra of Mithilā was richer in ideas and more delicate in diction than the famous Paṇḍītarāja".[4]

Following in the foot steps of his father, Gaṇapati, Bhānudatta acquired high proficiency in poetical compositions. His verses bear testimony to his fine poetic talent. They have a singular charm that enthrals the readers. His discription of the objects of nature is characterized by depth of thought, softness of expression, limpidity of style and novelty of conception. In his description of heroines his poetic fancy is on the wings, at times reaching the pinnacle of poetic excellence. To all this adds grace his rhẹtorical perfection. His choicest embellishments, conched in a remarkably perspicuous and idiomatic phraseology, characteristic of the *prasādaguṇa*, are reared in an air of spoutaneity. Besides, his verses on holy places are all fine pieces of poetry.

In his *Gītagaurīpatikāvya* Bhānudatta emerges as a composer of mellifluous songs in the praise of Lord Śiva.

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1. P.K. Gode : Identification of Vīrabhānu, the patron of Bhānukara - The Calcutta Oriental Journal - Vol. II - No 10 (July 1935) pp.254-258.
2. *Vide* R. Jha's in introduction to the *Sūktimuktavalī* of Harihara (p.36).
3. *Vide* J.B. Chaudhuri, *op.cit.*
4. *Vide* J.B.O.R.S., Patna - vol. XV.

In Mithilā although the brāhmaṇas are generally worshippers of six deities - Sūrya, Gaṇapati, Agni, Durgā and Śiva - the *pañcadevatā* and Viṣṇu, the sixth, they are specially devoted either to the Mother Goddess or Śiva, only rarely to Viṣṇu. In the opening verse of the *Rasamañjarī* his description of the Ardhanārīśvara- form of the Lord is simply superb[1] and his description of Lord Viṣṇu in His different incarnations as well as of other gods and goddesses is no less charming.[2] But he has composed a complete work eulogizing Lord Śiva in His different forms - the *Gītagavīpati* by name, imitating the style of the inimitable *Gītagovinda* of Jayadeva.

Although it goes without saying that by his self-praise no writer is held in high esteem, certain observations made by Bhānudatta in his works hold water.[3]

In his *Alaṅkāratilaka* Bhānudatta invokes Sarasvatī, the goddess of learning, to seek her favour. With due humility characteristic of a writer of high order, he says :-

"O Mother Sarasvatī! though on the subject these do exist certain works of my predecessors, yet you will kindly bestow your admiration on my work. For, although these do exist gems (of exquisite beauty), damsels still decorate their ears with palm-leaf as an ornament."[1]

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[1] *Vide* the verse beginning with *'ātmīyaṁ caraṇam' et seq.*

[2] *Vide Rasapārijāta* - I, *Rasataraṅgiṇī* - I -1, *Alaṅkāratilaka* - I - 1 and *Kumārabhārgavīya* - I-1.

[3] *bhānor gītaṁ sudhāsphītam* - *Gītagaurīpatikāvya* - I - 2 and *Vāgdevīśrutipārijātakusuma-spardhākari mañjari* - *Rasamañjari* - the last foot of the concluding verse.

The existent *Rasapārijāta* is divided in to ten chapters, called *pallava*. The opening chapter is dedicated to invocatory verses in which the author compiler offer obeisance to the different deities; the second has verses calculated to the description of the fame, prowess and munificence of a king; the third is devoted to the description of a king, his march for conquest, his banner, his military strength, his enemies and the like; the forth - describes the different parts of the body of a heroine in marvellous veses; the fifth deals with the pangs of separation, the ten stages of a love-lorn person; the sixth concerns itself with amorous sports in all their different forms and stages along with delineation of the nature of the different types of heroes and heroines; the seventh has for its theme the discription of morning, noon, evening, capital city, mountains, rivers and the moon and as well as holy places like kāśī and Prayāga; the eighth is concerned with a detailed description of the six seasons; the ninth depicts the poetic sentiments in all their different forms and the last chapter is a collection of *anyokti-s* - verses which describe the different objects of nature but simultaneously make profound revelations on human nature.

The *Rasapārijāta* contains verses brimming with sweetness of expression coupled with depth of thought. Like the wish fulfilling tree it is a shelter and solace for scholars afflicted with the scorching rays of trite Logic.[2] This reminds us of what

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1. cf. *Alavikāratilaka* - V - 129.
2. *Vide* Rasapārijāta - I 3.

MM. Śaṅkara Miśra has said in connection with his verses preserved in the *Rasārṇava*.[1]

The local tradition attributes the composition of an auto-commentary on the *Gīta-gaurīpatikāvya* by Bhānudatta, but, unfortunately, the said commentary is not available.[2]

RUCIKARA ṬHAKKURA

Rucikara Ṭhakkura, a śrotriya, was the eldest of the five sons of Maho. Keśava Ṭhakkura, three by his first wife and two by his second. He was well-versed in poetic discipline. In the cause of his self-introduction in the opening verse of the *Kāvyapradīpa* his step-brother, MM. Govinda, calls him a poet[3] but since no work of his is available we are not in a position to assess his poetic talent.

HARṢAṬHAKKURA

Harṣā Ṭhakkura was the youngest of the three full-brothers of MM. Govinda. He died a premature death and we have no information regarding his works but that he was gifted with poetic talent is evident from the feeling reference made to him by MM. Govinda towards the end of the *Kāvyapradīpa*.[4] Besides, he has also cited a verse composed by Harṣa to illustrate contradiction between *guṇa* and

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[1] *Vide* Rasārṇava - verse No 2.

[2] *Vide* p.XVIII (Introduction to *Kavirājabhānudattagranthāvalī* edited by the present author, published, Mithila Research Institute, Darbhanga, 1988).

[3] cf. *śrīgovindo rucikarakaveḥ snehapātram Kanīyān* /

[4] *Vide* verse beginning with *jyeṣṭha sarvaguṇaiḥ et seq* on p.403.

kriyā.[1] In his anthology entitled *Vidyākarasahasraka* Vidyākara has presented one more verse composed by Harṣa[2]

PADMANĀBHA MIŚRA

Padmanābha Miśra, son of Dāmodara Miśra the author of *Vāṇībhūṣaṇa* belonged to the Dīrghaghoṣa- (*Dighavaya-*) family of Maithila Brāhmaṇas. He was the author of *Supadma-Vyākaraṇa*. He composed *Gopālacarita*. He wrote commentaries on the *Śiśupāla-vadha* and *Ānandalaharī*[3]

Padmanābha is placed in the second half of the fourteenth and the fist quarter of the fifteenth century A.D.

MM. RATNAPATI

Son of Kaviratna of the *Amarāvatī-* branch of the *Dariharā*-family of the brāhmaṇas of the Kāśyapagotra, MM. Ratnapati was married to Ratnāvatī,[4] the sister of Bhavadeva, the maternal uncle and guru of their son, MM. Umāpati,[5] the author of the *Padārthīyadivya cakṣu*.[6] MM. Umāpati is to be distinguished from his name sakes.[7]

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[1] *Vide* p.355.

[2] *Vide* verse No 467.

[3] *Vide* S.N. Singh: History of Tirhut - p.155.

[4] In the *Padārthīyadivyacakṣu* their son Umāpati says :-
ratnāvatī-ratnapatyoḥ pitroḥ pūrvatapobalāt /
ātanomi padārthīyaṁ divyaṁ cakṣur umāpatiḥ //

[5] *mātulabhavadevādīn ātmagurūn ādarad vande/ibid.*

[6] Published, Mithila Research Institute, Darbhanga, 1961.

[7] Umāpati of the Śāṇḍīlyagotra of the *Pagaulī* family, Umāpati of the Vatsagotra of the *Pālī*-family and others.

MM. Ratnapati is credited with the authorship of two, epics, *Harivijaya* and *Rāmacarita*.[1] Since MM. Śivapati, the elder brother of MM. Ratnapati ordered for a copy of the *Vivekodaya* of MM. Ratnapati to be prepared in L.S. 429 it appears reasonable to hold that MM. Ratnapati flourished during the first half of the sixteenth century A.D.

The *Harivijaya* is a characteristic Sanskrit epic. Composed with great effort, this epic follows, as the poet himself says, in the foot-steps of the *Śiśupālavadha* of Māgha in its subject matter and method of treatment.[2]

The information regarding the *Rāmacarita* is based on the single reference made, by the poet, to it in his hitherto unpublished epic, the *Harivijaya*.[3]

Unfortunately, we have not been able to discover it.

MAHO. RĀMĀNANDA ṬHAKKURA

Mahopādhyāya Rāmānanda Ṭhakkura a śrotriya, was the elder of the two sons of Tarkapañcānana MM. Devanātha Ṭhakkura, the celebrated author of the *saptakaumudī-s* Sāvitrī was the name of his mother.[4] Since the fist three quarters

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1. We are greatful to Late Paṇḍita Dhīrānanda Miśra, formerly collection pandit in the Mithila Research Institute, Darbhanga, for supplying information regarding the two epics of MM. Ratnapati.
2. cf. *kathaṁ na ślāghantāṁ harivijayam akrūramanaso mahat kāvyaṁ māghapratinidhi mahāyāsavihitam* / - Mithila Research Institute MS No 926.
3. cf. *mamā'nyat sarvasvaṁ vimṛśata hi taṁ rāmacaritam* /.
4. cf. *mātāpitarau vande sāvitrīdevanāthā khyau* / - *Rasataraṅgiṇī* - 2 (ab).

of the sixteenth century have been assigned to the literary activities of MM. Devanātha, it will not be unreasonable to place his son, Rāmānanda in the second half of the same.

On the perusal of the *Rasataraṅgiṇī*[1] it becomes evident that its author, Rāmānanda, wrote at least for other works of literary value, which are all, unfortunately, lost to us. They are *gītagopīśvara,*[2] *Śṛṅgāraśataka,*[3] *Madana-mañjarī*[4] and *Kṛṣṇarahasya-candrikā.*[5]

MM. ANIRUDDHA

MM. Aniruddha was born in the *Sihaulī*-branch of the *Māṇḍara*-family of śrotriyā-s. He was married to Devasenā, the daughter of Rāghava Jhā of the *Behaṭa*-branch of the *Karamahā*-family from his first wife. Devaseṇā was fairly senior to her step-brother, MM. Harihara, the eldest son of her step-mother, Lakṣmī. This places Aniruddha in the second half of the sixteenth century, some forty to fifty years earlier than Harihara. This is further corroborated by MM. Mohana's statement in the colophon of his *Bhāvasiṁha-virudāvalī* that his father, MM. Aniruddha, commanded the respect of Emperor Akbar.[6]

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1. Published, Mithila Research Institute, Darbhanga, 1961.
2. Four verses quoted - Nos 106, 126, 160 and 232.
3. Six verses cited Nos 134, 135, 150, 151, 161 and 186.
4. A single verse quoted No 247.
5. The only verse cited in No 249.
6. cf. *iti māṇḍarasaṁ mahāmahopādhyāya-dillīśvara śrīmadakabbarasāhasammanitāniruddatmajamahopādhyāya mahā kavimohanaviracitā ... virudāvalī samaptā* /.

The only verse of MM. Aniruddha available to us is the one preserved in the *Vidyākara-sahasraka* in praise of king Mānasiṁha[1] and this precluded the possibility of a correct assessment of his poetic talent.[2]

DIGAMBARA ṬHAKKURA

Digambara Ṭhakkura[3] was the son of MM. Viṣṇudeva Ṭhakkura of the distinguished *Nagavāra*-branch of the *ghusanta*-family of the Śrotriya-s of Mithilā. This family, like the *Sodarapura* and *Khaṇḍabalā* families, has to its credit an outstanding conbribution to Sanskrit learning. In these families were born generations of scholars who possessed the coveted title .of mahāmahopādhyāya. Digambara, eighth in descent from MM. Prajñākara appears to have flourished in the second half of the sixteenth and the fist quarter of the seventeenth century A.D.

Digambara composed a *virudāvalī,* the manuscript of which is preserved in the K.S.D. Sanskrit University, Darbhanga.[4] The author has extolled his patron king Uddyotacandra of Kūrmācala (or Kumāun) to the skies. He has

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1. Verse No 799.
2. We are indebted to R. Jha's introduction to the *Sūktimuktāvalī* of Harihara and U. Miśra's introduction to the *Vidyākarasahasraka.*
3. *Vide* 'Some forgotten litterateurs of Mithilā' - a paper by the present author published in the JBRS - Vol.XLVIII - pts I-IV, 1962 (pp.54-60).
4. MS No 11 in bundle No 292. The colophon of the ms reads:- *iti śrīdigambarākhyamaithilaviracito virudāvalīnāmagranthaḥ samāptim āsasāde'ti śivam* /.

eulogized the crown-prince as well. The concluding verse of the *Virudāvalī*[1] informs us that the author had written a drama, entitled *Uṣākarabandha*, but, unfortunately, it is not available. A post-colophon entry in the manuscript,[2] defining the nature of the *viruda* or panegyric literature, says that Digambara had written a work on prosody, *Vṛttarahasya* but that too shares the same fate as the dramatic composition of our author.

MM. RĀMEŚVARA

MM. Rāmeśvara a śrotriya, was the son of Vidhupati of the *Dhaoli*-branch of the *Sodarapura*-family. He was the maternal grand-father of MM. Harihara, the author of the *Sūktimuktāvalī*, *Prabhāvatīpariṇaya* etc. He was well-versed in the different branches of philosophy but his fame rested on his poetic composition, so says MM. Harihara.[3] Unfortunately, there is no work of his available to us to enable us to evaluate his poetic personality.

This Rāmeśvara is different from his namesake to whom the authorship of the *Pretavivāhapaddhati* is ascribed. The latter, a student of MM. Gokulanātha, is a comparatively modern writer.

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[1] cf. *sānandaṁ kavivṛndavanditapadadvandvāravindaśriyo*
vacāṁdhāma digaṁbarastanujanuḥ śrīviṣṇudevasya yaḥ /
Chandovṛttarahasyasodaraṁukhāsvādātimodākulā
tasyo' ṣākara bandhanāṭakakṛtaḥ sai'ṣā kṛtir jīvatu //.

[2] cf. *vistarastvanu sandheyo matkṛte vṛttarahasye*/.

[3] *Vide Sūktimuktāvalī* - II - 22.

MM. HARIHARA

An inhabitant of village Bittho,[1] MM. Harihara of the *Behaṭa*-branch of the *karamahā*-family of the śrotriya-s was the son of Sadupādhyāya Rāghava Jhā with his second wife Lakṣmī[2] and the elder brother of MM. Nilakaṇtha,[3] the father of MM. Rucipati. After an examination of available materials Late Paṇḍita Ramānātha Jha, the learned editor of the *Sūktimuktāvalī* has fixed the age and identity of our author with meticulous care. According to him, MM. Harihara flourished in the first half of the 17th century.[4] This corrects the views of Keith,[5] Singh,[6] Miśra,[7] Bakśā[8] and Kaviśekhara[9] and finally clinches the issue.

MM. Harihara was a great poet and an accomplished dramatist. All his three works, *Sūktimuktāvalī*, *Prabhāvatīpariṇaya* and *Bhartṛharinirveda* bear testimony to it. Besides, some eighteen verses of Harihara are preserved in the anthology styled *Vidyākara-sahasraka*. Harihara had an unflinching faith in the unimpeded fame that a poet attains through his poetic compositions.[1]

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[1] *Vide* pp.16 and 19 of R. Jha's introduction to the *Sūktimuktāvalī*.

[2] *Vide Sūktimuktāvalī* - XII-76.

[3] *ibid.*, 77.

[4] *ibid.*, introduction p.18.

[5] End of the 15th century - *vide* p.248, The Sanskrit drama in its origin, development, theory and practice, 1954 edition.

[6] Eighteenth Century - *vide* History of Tirhut p.134.

[7] Eighteenth century - *vide* introduction to the *Vidyākarasahasraka*.

[8] First half of the 18th century - *vide* introduction to the *Bhartṛharinirvedanāṭaka*.

[9] Eighteentth Century - *vide* Mithilā mihiramithilāṅka - p.57.

The Sūktimuktāvalī[2] or *Hariharasubhāṣita,*[3] as it is commonly called, is an anthology of *muktaka*-verses composed by Harihara himself. "It is not a mere collection of *subhāṣita*-verse composed at random" rather "this is an inherent unity underlying the whole work"[4] comprising twelve chapters. The late lamented Dr. Amaranātha Jhā, in his foreword to the *Sūktimuktāvalī*, has summarized the contents of the chapters in a single sentence. We are tempted to quote it. It is as follows :-

"The first deals with gods and goddesses; the second is concerned with children and their upbringing; the third contains words of advice to the young; the fourth is devoted to stay abroad; the fifth had verses calculated to win the patron's favour; the sixth has for its theme the manner in which royalty should be treated; politics are the subject matter of the seventh chapter; the eighth contains a description of the six seasons; the ninth concerns itself with erotic; in the tenth is an account of the different types of heroes and heroines; the eleventh is a miscellany and the last chapter sees the grown-up man back home, intent on leading a life of contemplation, - "calm of mind, all passion spent."[5]

In addition to its poetic excellence, the *Sūkti-muktāvalī* has historical importance as well. It

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1. *vide* Sūktimuktāvalī - II-22(ab).
2. Edited by R. Jha, Patna, 1949.
3. *Kāvyamāla* - 86, NSP, 1890.
4. *vide* p. 25 of R. Jha's introduction.
5. *ibid.*, foreword, p. (ii).

depicts the social life of Mithilā during the sixteenth and seventeenth centuries. Besides, it refers to Rāmeśvara - a new name in the annals of Sanskrit poets.

MM. MOHANA

MM. Mohana was the son of MM. Aniruddha Devasenā was his mother. He is placed in the first half of the seventeenth century. This stands corroborated by the fact that he enjoyed the patronage of Rājā Bhāvasiṁha, the son of Rājā Mānasiṁha.

In the Colophon of his work, entitled *Bhāvasiṁhavirudāvalī*, MM. Mohana is remembered as a *mahākan*.[1] Besides this *Virudāvalī*, MM. Mohana has *Anyoktiśataka*[2] to his credit.

The *Bhāvasiṁhavirudāvalī* is complete in eight folios. Its palm-leaf manuscript, preserved in the K.S.D.S. University, is dated Monday, the 15th of the dark half of the month of Phalguna in the year 1670 of the Śaka era. A fine specimen of the *viruda*-literature, the work extolls the heroic qualities of the poet's patron.

The *Anyoktiśataka* is a collection of a century of verses composed as *anyoktis*.

The anthologies, *Padyaveṇī* and *Subhāṣitasārasamuccaya* preserve twenty four verses of one Mohana or Mohana Ojhā. Of these twenty two are common in both the anthologies. Only two of the verses collected in the *Subhāṣita-sārasamuccaya* are not found in the *Padyaveṇī*. The verses are all erotic in native.

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[1] K.S.D. Sanskrit University, Darbhanga MS No 181.

[2] Published in the *Kāvyamālā* NSP.

KAVĪNDRA GAṄGĀNANDA

In the seventeenth century in Mithilā a literateur of eminence was born, Gaṅgnanda by name. In his *Karṇabhūṣaṇa* he calls himself a *tairabhukta* (resident of Tirhut)[1] and in the *Śṛṅgāravanamālā* a *mithilādeśavāsin* (an inhabitant of Mithilādeśa).[2] Tradition says that he lived in village Sarisava, the village of his maternal grand father. In his *Bhṛṅgadūta* he calls it a *grāmaratna* (a jewel among villages). This village has been a seat of Sanskrit learning from the days of yore. It has produced a galaxy of Sanskrit scholars.

Gaṅgānanda calls himself a *pautrī-tanūja* (son of the grand-daughter) of Bhānudatta.[3] The *pañjī* informs us that kavirāja Bhānudatta of the *Sodarapura*-family gave in marriage his grand-daughter, Sokhaitā, daughter of his eldest son, Janārdana *alias* Jānu to one Būḍhaba Jhā of the *Baliāsa*-family and Gaṅgānanda was the youngest of the eight sons and two daughters of the couple. The maternal side of the Gaṅgānanda was more illustrious than his paternal side and that might be the reason for his introducing himself as a *bhānupautrī-tanūja*. A scholar of note on the side of his father is Paṇḍitarāya (Paṇḍitarāja) Raghunandana, disciple of MM. Maheśa Ṭhakkura. This

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1. *vide* verse No 143, p.112 of *kavīndragaṅgānandagranathāvalī* edited by the present author; published by the Mithila Research Institute, Darbhanga, 1988.
2. ibid. verse No.2, page no 185.
3. *ibid*.

Raghunandana was the elder brother of Gaṅgānanda's father - Būḍhaba Jhā.

Gaṅgānanda was a talented poet. His poetic merit fetched for him the coveted title, kavīndra. Of his six known compositions only one is a poetic composition, one dramatic and four belong to poetics.

The *Bhṛṅgadūta* is the lone poetic composition. It is a *Khaṇḍakāvya*, comprising 171 verses, in which the poet has tried to imitate the inimitable *Meghadūta* of Kālidāsa. As in numerous imitations of the immortal classic, usually classified under the heading *dūta-kāvya*, in the present work also the metre used by the poet is *Mandākrāntā*. In it Lord Kṛṣṇa and Rādhā stand for Kālidāsa's Yakṣa and Yakṣī, Kmākhyā for Rāmagiri, Madhupurī (Mathurā) for Alakā and the black-bee (*bhṛṅga*) for the cloud. Here the Lord is described as employing the black-bee to carry his message to his beloved Rādhā as an emissary and we have a very beautiful and picturesque description of the black-bee's journey from kāmākhyā in Assam to Mathurā in Uttarapradeśa. Gaṅgānanda describes the route to be followed by the black-bee in all its details - all after the pattern of the *Meghadūta*. The cities of Vāraṇasī, Prayāga and Mathurā have been described in all their grandeur. The poet's description of the lustre of the ladies of Vārāṇasī is worthy of note.[1]

In the present context it may be mentioned that Gaṅgnanda's selection of Lord Kṛṣṇa as the hero and Rādhā as the heroine of the theme is a clear indication of his Vaiṣṇava temperament.

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[1] *vide* vese No 96 (p.18).

The only available commentary on the *Bhṛṅgadūta* is called *Rameśvaraprasādinī*[1] after the name of the late Mahārājādhirāja Rameśvarasiṁha of Darbhanga, the patron of the commentator, Cetanātha jhā of village Navaṭola.

Kavīndra Gaṅgānanda had enjoyed the patronage of king karṇasiṁha of Bikaner, by whose orders he composed one of his works on poetics, styled *Karṇabhūṣaṇa*.

MAHO. VAṀŚAMAṆI JHĀ

Mahopādhyāya Vaṁśamaṇi jhā, soṇ of Maho. Rāmacandra jhā and grandson of Dāmodara jhā was a Maithila Brāhmaṇa belonging to Bharadvājagotra of the *Sudai*-branch of the *Beloñcā*-family. Jayamati Devī was the name of his mother. He lived in Nepal and enjoyed the patronage of king Jagajjyotirmalla of Bhaktapura. He wrote *Narapatijayacaryā* in Nepalese year 734, corresponding to 1614 A.D. after the accession of Jagajjyotirmalla to the throne. Besides, he also composed a fine epic in Sanskrit, entitled *Śrīkṛṣṇacarita* or *Harikelimālākāvya*. According to Dr Jayamanta Miśra, it is a fine example of unique poetic talent of the great poet.[2] The fist half of the seventeenth century is attributed to his literary activities.

HARIDEVA MIŚRA

Harideva had the honorific title *avilamba-sarasvatī* prefixed to his name in the *pañjī*.

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1. Published with the *Bhṛṅgadūta* - Raj press, Darbhanga, 1915.
2. *vide* Maithilī Abhilekhamālā, Patna, 1977, p.25.

Son of Viśveśvara Miśra and Kumudinī Devī, Harideva was the elder brother of Raghudeva, the author of the (Shah Jehan) *Virudāvalī*. In the *pañjī* both Harideva and Raghudeva have been referred to as Śrutidharas, persons gifted with genius of retaining intact whatever is heard but once.[1]

Harideva is credited to have composed a *Virudāvalī* in the praise of Emperor Jehangir (1606-1627 A.D.).[2] The description of the beauty, valour, patience, munificence etc. of the emperor is the main aim of the poet. While eulogizing the qualities of the emperor, the poet, as usual, has taken recourse to hyperbole. The use of *Anuprāsa* (allideration) adds grace to the work from the beginning to the end. So for as the figures of speech pertaining to meaning is concerned, the copious use of *Upamā, Utprekṣā, Rūpaka* and *Vyatireka* enhances the poetic charm of the *virudāvalī*, which is, however, not of much historical interest. There is, no doubt, a very fine description of the city of Agra but it is of more peotical than historical value.

Harideva is assigned the period between 1535 and 1640 A.D.[3]

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1. For further details *vide* Tantranātha jhā's paper "Shrutidhars" in the Journal of Bihar University - vol. I - pp.79-80, 1956; J.S. Jha's paper "History of Darbhanga Raj" - JBORS - Vol.XLVIII - Sec I - pp.28-29; U. Thakur's paper "Sanskrit Learning under the Khaṇḍabalas" *ibid*. sec. II. pp.101-102 and S.H. Askari's paper in proceedings of the Indian Historical Congress - 1944, p.351, foot-note 13.
2. Edited by Dr. Jagannatha Pathak and published in the Journal of the G.J.K. Sanskrit Vidyapeeth, Allahabad, vol.XXXIV - No 1-2, 1978.
3. *ibid*., introduction (p.3).

MM. RAGHUDEVA MIŚRA

M.M. Raghudeva Miśra has the honorific title Buddhisarasvatī prefixed to his name in the *pañjī*. Raghudeva's mother, Kumudinī Devī was the daughter of MM. Acyuta Ṭhakkura,[1] son of MM. Maheśa Ṭhakkura, the founder of the royal dynasty of the *khaṇḍabalā-s* in Mithilā. Raghudeva was the younger brother of Harideva. They all lived in village Jamathari, according to K.P. Jayaswal but Dr. Śaśinātha Jhā claims them his co-villagers - inhabitants of village Dīpa.[2]

Raghudeva was a *bālakavi*, a *paṇḍitarāja* and a *śrutidhara*.[3] An erudite scholar gifted with poetic talent and sharp memory Raghudeva is said to have insited the court of Shah Jehan, the Emperor at Delhi in 1638 A.D. and composed his *virudāvalī*[4] there. He had gone there, along with his elder brother Harideva, for a shave in the estate of the *Khaṇḍabalā*-royal family. They were both amply rewarded for their scholarship but were told that according to the tradition of the family a daughter's sons had no right to property in the estate of their maternal grand-father, even though he died without leaving a male issue. It is also said that the emperor conferred on them the honorfic title of Sarasvatī.

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1. cf. the penultimate verse of the *virudāvalī*.
2. *vide* introduction to *Jehangivirudāvalī* p.7.
3. cf. the colophon which reads:-
   iti śrīmahāmahopādhyāyapaṇḍitarājaviśrutaśrutidharabālakavimaithilaśrīraghudevasarasvatīviracitā virudāvalī samapta /
4. Edited by Dr. J. Pathak and published in the Journal of the G.J.K. Sanskrit Vidyapeeth, Allahabad, vol.XXXIV - No 1-2, 1978.

BVBSSMV

One of the veses of Raghudeva is preserved in the anthology of verses compiled by Vidyākara.[1]

Taking into consideration that he was removed from MM. Maheśa Ṭhakkura by three generations and that he enjoyed the patronage of Emperor Shah Jehan, it appears reasonable to place him between the record half of the sixteenth and the fist half of the seventeenth century A.D.

The *Virudāvalī*[2] is dedicated to Sadānanda, the younger brother of the poet.[3] In the eulogy of the emperor the poet has composed high - sounding verses abounding in rhetorical figures like *Yamuka* and *Anuprāsa*. A commentary, styled *Vibudharājiranjinī* by Cakradhara Jhā of village Sāgarapura is also published with the text.

MADHUSŪDANA UPĀDHYĀYA

Madhusūdana Upādhyāya, the son of Śubhadrā and Padmanābha of *Ujatī*-family of Maithila Brāhmaṇa-s of Vatsagotra, was an inhabitant of village Satalakhā. He composed *Anyopadeśaśataka*.[4] The second half of the seventeenth century is assigned to him.

MM. GOKULANĀTHA UPĀDHYĀYA

MM. Gokulanāthā Upādhyāya is one of the brightest stars of the galaxy of Sanskrit scholars of

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1. *vide* verse No 449.
2. Published, Kāśī, Saṁvat 1960.
3. cf. *kṛtve'māṁ virudāvalīm iha sadānande'nije nyastavān* / last foot of the last verse.
4. Published - Kāvyamālā - IX, NSP, Bombay.

632

Mithilā. Born in the famous *khanāma*-branch of the *Phandaha*-family, he was an inhabitant of village Maṅgaraunī, near the district headquarters of Madhubani district. He was the third of the four sons of his parents. MM. Pītāmbara was his father and Umā his mother. The *pañjī* informs us that MM. Pītāmbara had the honorific title Vidyānidhi prefixed to his name. MM. Gokulanātha was the grand-son of Sadupādhyāya Rāmacandra, the great-grand-son of Sadupādhyāya Harihara *alias* Nīkāra and the great-great-grand-son of MM. Rucipati. The brothers of MM. Gokulanātha were also scholars of repute. The eldest, MM. Trilocana possessed the title Avilambasarasvatī; the second, Dhanañjaya *alias* Daṇḍapāṇi was also a Mahāmahopādhyāya and so was the youngest, Jagaddhara *alias* Jagannātha. In a verse in his drama,[1] entitled *Amṛtodaya* MM. Gokulanātha refers to the high intellectual attainments of his brothers. Even the sons of MM. Gokulanātha, both of them, MM. Raghunātha and MM. Lakṣmīnāthā, were noted for their scholarship. And so was his grand-son MM. Bhavānīnātha. Such was the academic glory of the family.

MM. Gokulanatha acquired proficiency in different śāstras from his father, Pītāmbara Vidyānidhi,[2] whom he calls a *parāparabrahmamīmāṁsahamāṁsalavijñānavāsana*,[3] a *sakalasārasvatasaṁsārasaraṇivibhāgavit*[4] and a *vāṇīvilāsakavi*.[5]

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[1] *vide* V-24, Vijaya press, Muzaffarpur, 1925.

[2] ibid., 25(a).

[3] ibid., p.213.

[4] *ibid*.

[5] *vide* *Ṣūktimuktāvalī* of Gokulanāthā.

Prof. D.C. Bhattacharya regards MM. Gokulanāthā as "the greatest academic figure of Mithilā during the last 400 years"[1] and laments that "unfortunately no attempt has yet made to give a complete picture of his literary achievements and property assess the value of his works, which are likely to reach three figures in total number."[2] Definitely it is a desideratum.

A polyhistor and a prolific writer, MM. Gokulanāthā enriched nearly every branch of Sanskrit learning by his original works as well as commentaries. He was a Śarayantrī - one possessing a title indicative of an erudition of the highest calibre. This coveted title was conferred on a scholar only after qualifying in a public test in which any person present could ask any question an any branch of learning and the examinee had to satisfy every such examiner.[3] That MM. Gokulanātha was one of the greatest intellectual stalwards of Mithilā is also corroborated by a verse composed by his pupil, Rāmeśvara, the author of the *Pretavivāha-paddhatī*, at the time of the death of his guru.[4]

MM. Gokulanātha was a protegi of Phate Sāha, a Hindu king of Garhwal with his capital at Śrīnagara. he dedicated his *Ekāvalī*, a treatise on prosody, to the king.[1] Besides, he also composed his *Sūktimuktāvalī*, an *ākhyāyikā* containing didactic tales, with a view to instructing crown-prince Narendrasiṁha and prince Gopālasiṁha. According to Maithila tradition, while in Mithilā, Gokulanātha enjoyed the patronage of king Rāghavasiṁha and not that of Mahārāja Mādhavasiṁha, as Professor Bhattacharya inadvertently remarks.[2] For, the latter occupied the throne of Mithilā during the period 1775-1807 and not from 1700 to 1739 AD, as the learned professor observes.[3]

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[1] *vide* History of Navya-Nyāya in Mithilā, p.193.

[2] *ibid*.

[3] *vide* Ramānāthā Jhā's paper entitled "The declaration of a śarayantrī" published in the proceedings of the A.I.O.C. Benares Session, 1946 pp. 309-325.

[4] cf. *mātar gokulanāthanāmakagurorvāgdevi ! tubhyaṁ namaḥ*
pṛcchāmo bhavatīṁ mahītalam idaṁ tyaktvai'va yad gacchasi /
bhūloke vasatiḥ kṛtā mama gurau svarge tathā gīṣpatau
pātāle phaṇināyaka bhagavati ! prauḍhiḥ kva labdhā'dhikā //

According to another tradition current in Mithilā, Gokulanātha turned down the royal request and did not join the court of Rāghavasiṁha or any other king of his time except Phate Sāha of Garhwal, because of the fact that he was the lone king unattacked by muslim invaders and as such had maintained the Indian culture undiluted. Besides, the *Muditamadālasanātaka*[4] was also composed by Gokulanātha at the instance of crown-prince Narendra. The period during which Gokulanātha flourished is pretty certain. For, in his *Māsamīmāṁsā*[5] he tells us that the year of its composition is 1631 of Śaka era,[6] which corresponds to 1709 of the christian era. And this synchronizes with the date of king Rāghavasimha, who reigned from 1703 to 1739 A.D. But Gokulanātha must have adored the court of Phate Sāha before this period. For, Phatesāha "died in the year 1699 A.D.".[1] And since the authorship of seven of the works of Gokulanātha is traditionally attributed to the period of his sojourn, it does not appear unreasonable to hold, as Prof. Bhattaraya opines, that he was born "in the decade 1640-1650 A.D.".[2] Similarly, taking into account the volume of his contribution to the advancement of the different branches of Sanskrit learning and his august presence during the reign of king Rāghava siṁha we can safely endorse the traditional view recorded by MM. Mukunda Jhā Bakśī[3] that Gokulanātha died at Vārāṇasī at the ripe age of ninety. Thus "the decade 1730-40 A.D.",[4] assigned by Professor Bhattacharya to his death appears to be a sound judgement. Dr. Miśra, however, records a very short span of life of our author,[5] but that does not seem reasonable.

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[1] cf. ekāvalī phatesāha ! tava kaṇṭhe Luṭhatva'sau // - the second half of the opening verse.

[2] *vide* History of Navya-Nyāya in Mithilā p.195.

[3] *ibid*.

[4] Edited by the present author and published by the Mithila Research Institute, Darbhanga, 1973.

[5] Published, Vyasa press, Bhagalpur; also K.S.D.S. Univ. Darbhanga, 1981.

[6] *samprati hi śakābdāḥ ekatriṁśatṣoḍaśaśatī*, op.cit., p.18.

Scholars are unanimous in their opinion that Gokulanātha wrote over a hundred volumes, but, unfortunately, a majority of them awaits discovery. In his introduction to the *kāvyaprākāśa-vivaraṇa,*[6] Kaviśekhara mentions the name of thirty works of Gokulanātha. Of these the only poetical work available to us is *Śivastuti,* also called *Śivaśataka*

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1. *vide* History of Navya-Nyāya in Mithila, p.195.
2. *ibid*. p.193.
3. Introduction (p.1) to the *Amṛtodaya*.
4. *vide* History of Navya-Nyāya in Mithilā, p.195.
5. *vide* History of Maithilā literature Vol.I - p.304.
6. *vide* pp.16-17, published, Varanasi, 1961.

containing a century of verses calculated to offer obeisance to Lord Śiva.[1] Besides, we have his elegy on the denuse of his daughter, Kādambarī,[2] *Kādambarīkīrti-śloka* by name.

MM. TRILOCANA UPĀDHYĀYA

There is a century of verses composed by Trilocana Upadhyāya, called *Kedāraśataka*[3] in praise of Lord Kedāranātha. Our author may be identified with the elder brother of MM. Gokulanātha who mentions him as a poet.[4]

KAVIŚEKHARA

A scholar of Mithilā possessing the honorific title 'Kaviśekhara' is the author of the *Mālāvijaya-kārya*, a manuscript of which is preserved in the K.S.D. Sanskrit University Library, Darbhanga.[5] The author was a junior contemporary of MM. Gokulanātha and it was at his instance that the work was composed.[6] In the colophon MM.

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1. Published in the Kāvyamālā, Bombay 1887.
2. *vide* the present writers paper entitled "Elegies on daughter's demise by Sanskrit poets of Mithilā read in A.I.O.C. - 33rd session, Calcutta, 1986.
3. It is reported to have been preserved in the house of Paṇḍita Lucāi Jhā of village Pīlakhawara, district Madhubani.
4. *vide* Amṛtodaya - V-24(b).
5. Ms No 3 of the bundle No 299.
6. cf. *haricaraṇāhitamatinā gokulanāthena kāritaṁ kṛtinā //* - the first half of the introductory verse.

Gokulanātha has been eulogized as an incarnation of satyayuga.[1]

The *Mālāvijakāvya* is complete in four cantos. The first is called *viriñcisabhāvarṇana;* the second *satyakali prasthāna;* the third *kali-martyāvatāra* and the last *śrīmadgokulanāthamahāśayavijayavilāsa.* The central theme of the work is the supremacy of the Tanrika-cult over the Vaiṣṇava-cult. The manuscript is copied by one Nīlakaṇṭha of the *Samaula*-branch of the *Panicobha*-family and dated Saturday, the seventh of the bright half of the month of Phalguna of the year 582 of the Lakṣmaṇa era,[2] corresponding to 1701 A.D.

NARAPATI JHĀ

Narapati jhā of the *Baliāsa*-family lived in village Tarauni. He was the great-great-grand-father of MM. Parameśvara Jhā, author of the *Mithilā-tattva-vimarśa.*[3] Narapati is said to have composed *Rāghavakīrtiśataka, Gopīvallabhakāvya, Vīravirudāvalī, Haṁsadūta* and *Prabodha candrodaya.*[4]

Since Narapati was patronized by Rāghavasiṁha (1703-1739) he can safely be placed in the eighteenth century.

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[1] cf. *iti śrīkaviśekharakṛte mālāvijaye mahākāvye satyayugāvatāraśrīmadgokulanāthamahāśayavījayavlāso nāma caturthaḥ sargaḥ sampūrṇa iti /.*

[2] cf. *phālgunaśuklasaptamyāṁ śanau somapallī-śrīlapanicobhasaṁśrīnīlakaṇṭhena likhitam idaṁ pustakam la. sa.* 582.

[3] Published in two volumes, Darbhanga, 1949.

[4] *op.cit.*, vol. II - p.42.

The *Rāghavakīrtiśataka*[1] is an account of the achievements of the royal *khaṇḍabalā*-family from Cāna Ṭhakkura to Rāghavasiṁha.

The *Gopīvallabhakāvya*[2] is a poetic composition dealing with the life of Lord Kṛṣṇa. MM. Parameśvara Jhā records that Narapati composed *Prabodhacandrodaya* and *Harisadūta* in Śaka era 1625 and 1634 respectively.[3] He is also credited with the authorship of *Vīra-virudāvalī* in praise of Hambıraśāha but the work is lost.[4]

MM. VAṀŚADHARA UPĀDHYĀYA

MM. Vaṁśadhara *alias* Theghū was the son of Caturbhuja of the *Rājanapurā*-branch of the *Darihar̄ā*-family. He lived in village Maṅgaraunī. He was the sister's son (*bhāgineya*) of MM. Gokulanātha of the illustrious *Phandahū*-family. He is said to have enjoyed the patronage of king Rāghavasiṁha (1703-1739). Since he is only one generation junior to Gokulanāthā, he would have been born in the last quotes of the seventeenth century.

One of the verses of Vaṁśadhara has been cited in the *Vidyākarasahasraka*[5] compiled by Vidyākara. The same verse has been quoted by his son

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[1] *vide* Des. Cat. of Mss in Mithilā vol. II- No 122; Mss are presented in the K.S.D. Sanskrit University Library, Darbhanga as well as with the descendants of MM. Parameśvera Jhā's nephew, Hariscandra Jhā at village Taraun

[2] *vide* Des. Cat. of Mss in Mithilā Vol.II - No 52; A ms of it is presented in the house of the descendents of Hariscandra jha referred to above.

[3] *vide Mithilā-tattva-vimaśa* vol.II - p.42.

[4] *vide ibid*. p.100.

[5] *vide* verse No 565.

MM. Citradhara in the *Śṛṅgārasāriṇī*[1] to illustrate *ābhīyogikīrati* with due acknowledgement.

MM. CITRADHARA UPĀDHYĀYA

MM. Citradhara was the eldest of the four sons of his father MM. Vaṁśadhara. Singh[2] tells us that Citradhara is traditionally assigned to the nineteenth century but, after a careful examination of available data, the late lamented Dr. Sir Gaṅgānātha jhā has rightly fixed the age of MM. Sacala, the pupil and a junior contemporary of MM. Citradhara, and placed him in the eighteenth century.[3] Since Citradhara was junior to Golukanāthā by two generations and Gokulanātha was born in the decade 1640-50, the birth of Citradhara can safely be assigned to the first decade of the eighteenth century A.D., if not a bit earlier. The find of a manuscript of his Vīrataraṅgiṇī,[4] dated 1674 Śāke, corresponding to 1752 A.D. may also be treated as a corroborative evidence.

Among his poetic compositions the *Rājastutipadya*[5] and the *Vināyakastava*[6] have been cited in his *Vīrataraṅgiṇī* but the works await discovery. Besides, five of his verses are quoted in the *Vidyākarasahasraka.*[1] They include one each from the *Śṛṅgārasāriṇī*[2] and the *Vīrataraṅgiṇī*[3]

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[1] *vide* verse No 43, Edited and published by the present writer, Darbhanga, 1965.

[2] *vide* History of Tirhut, p.24.

[3] *vide* his foreword to the *Rasapradīpikā* - commentary on the *Āryāsaptaśatī*.

[4] Edited and published by the present writer, Darbhanga, 1965. The colophon of the ms No 3 of the bundle No 5 foreserved in the K.S.D. Sanskrit University, Darbangha reads as follows:- *śāke vedamahīdharālicaraṇakṣoṇībhir ālakṣite / et req.*

[5] *vide* p.13.

[6] *vide* pp. 13, 15 and 17.

BĀLAKAVI KṚṢṆADATTA

Bālakavi Kṛṣṇadatta was the son of Bhaveśa and Bhagavatī.[4] He was born in the famous *Sodarapura*-family[5] of śrotriyas of Mithilā. An inhabitant of village Ujāna,[6] he acquired proficiency in different branches of learning in the very childhood by the grace of goddess Durgā.[7] He started composing poems, when a boy and hence he is called Bālakavi.

He enjoyed the patronage of the Bhosla king of Nagpur - Jānujī Mahārāja (1755-1772 A.D.). He was very closely attached to Devājīpanta Coraghore, minister of the king. According to Prof. S.L. Katre Kṛṣṇadatta flourished between 1740 and 1780 A.D.[8] but since MM. Harṣanātha Jhā, father-in-law of the late Dr. Sir Gaṅgānātha Jhā (1871-1941) calls

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[1] Verse Nos 520, 547, 760, 761 and 836.

[2] Verse No 51 (same as verse No 520 of the *Vidyākarasahasraka*).

[3] Verse No 3 (same as verse 761 of the *Vidyākarasahasraka*).

[4] *Vide* the colophon of the commentary on the *Gītagovinda*: *'iti bhagavatībhaveśasambhava-kṛṣṇadatta - et seq.*

[5] cf. *sodarapurakulajāta kavikṛṣṇam - Gītagopīpatikāvya* - 11/26.

[6] *Udyānavāstavyasamastavidya-śrīkṛṣṇadattasya kavitvam etat / ibid.* 12/28.

[7] *labdhā śaiśava eva yena sakalā vidy prasādyā'mbikā / - ibid.* 12/27.

[8] *vide* his introduction to the *Purañjanacarita*, a drama by Kṛṣṇadatta.

Kṛṣṇadatta the maternal uncle of the maternal grand father of his mother[1] in his commentary on the *Gītagopīpatikāvya*, Kṛṣṇadatta appears to have been born in the first decade of the eighteenth century A.D.

In the *Gītagopīpatikāvya*[2] Kṛṣṇadatta follows in the foot-steps of Jayadeva, the author of the *Gītagovinda*. The lyrics are all melodious and full of erotic sentiment. At the end of every song the author has mentioned his patron Jānujī Mahārāja. What is expressed in the songs is further corroborated by the verses interpresed in between two songs. The theme is the depiction of the love of Rādhā and Kṛṣṇa.

The *Lakṣmiguṇamaṇimālā*[3] enlogizes the quality of head and heart of Lakṣmī, the consort of his patron. It is a khaṇḍakāvya, consisting of 125 verses, depicting the different facets of her personality.

There is a devotional poem composed by Kṛṣṇadatta, *Caṇḍikācaritacandrikā* by name. It is based on the *Devīmāhātmya*-portion of the *Mārkaṇḍeya purāṇa* delineating th emergence of goddess Durgā and Her unique feats of valour in exterminating the demons. The diction of the work is drawn largely from the source-book and the *setumāhātmya*- portion of the *Skandapurāṇa*.

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1. cf. *svamātṛmātāmahamātulena*.
2. Edited by late Dr. Sir Gaṅgānāthā Jhā with the Bhāvadīpikā commentary by MM. Harṣanāthā Jhā; published, Bombay, 1903.
3. Edited by Dr. Jagannatha Pāthaka and published by G.J. Kendriya Sanskrit Vidyapeeth, as an appendix to Kṛṣṇadatta's Jānarājacampū, Allahabad, 1978.

The *Kṛṣṇalīlā* of Kṛṣṇadatta is a *khaṇḍa-kāvya* bubbing with erote sentiment. It depicts the amorous dalliance Rādhā and Kṛṣṇa. It is based on the Rāsalīlā described in the tenth *skandha* of *Śrīmadbhāgavata*. The available manuscript contains first forty four complete works and breaks off in the forty-fifth. The opening verse is in Śikhariṇī and the rest are all in Śārdūla vikrīḍita. The use of *anuprāsa* is charming.

In deftness of description, dextrity of diction, sweetness of similes and abundance of allitration Kṛṣṇadatta's works deserve mention. He has drawn his expression from the works of Kālidāsa, Jayadeva and Śrīharṣa but his phraseology cannot be termed as a slavish imitation of his predecessors.

Kṛṣṇadatta is said to have commented upon the *Gītagovinda*. His commentary is called *Gaṅgā* or *Śaśilekhā*.[1] Besides, there is a commentary by Kṛṣṇadatta on *Mahimnaḥstotra* as well. A commentary by one Kṛṣṇadatta on *Nalodaya* is entitled *Sāhityadīpikā*. In addition to this there is a commentary on *Caurapañcāśikā* by some Kṛṣṇadatta. It is not clear if they are all identical.

KHAGEŚA

Khageśa śarmā had the honorific title kaviratna prefixed to his name. He lived in village Ṭabhakā in Samastipur district. He is said to be a protege of land lords of Narhan estate. According to Candā Jha's verses in *Kāśiśivastuti* Khageśa lived during the reign of Mahārāja Narendra Siṁha (1743-1760) and so he is placed in the second half of the eighteenth century. Khageśa is credited with the authorship of *Kāśiśivastuti*, *Śikhariṇīśataka* and *Kāśyabhilāṣāṣṭaka*.

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[1] *vide* Des. Cat. of Mss in Mithilā vol. II No 157 and 157A.

RĀMABHADRA UPĀPĀDHYĀYA

Rāmabhadra, son of Karuṇākara Upādhyāya had composed *Praśastiratna*.[1]

MM. SACALA MIŚRA

MM. Sacala *alias* Bhavānīnātha Miśra was the son of Raghudeva and Rambhā of the *Balirājapura*-branch of the *Hariama*-family of the Śrotriya-s.[2] He was the pupil of MM. Citradhara,[3] the author of the *Śṛṅgārasāriṇī* and the *Vīrataraṅgiṇī*.

MM. Sacala was an eminent jurist. He was the chief judge of Tirhut. He was famous for his sound judgement. One of judgments delivered in Sanskrit had been published by the late K.P. Jayaswal.[4] It is dated "Tuesday, the 13th of the bright half of the month of Jyaiṣṭha of Śaka 1716", which corresponds to June 10, 1794 A.D.

Besides, Peshwa Madhav Rao Narayan granted the gift of two village, Mahagavānand Salaiyā, in the Jubbalpur district to MM. sacala. The gift is

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1. Its manuscript, dated Śake 1701, corresponding to 1779 A.D. is reported to be in the possession of Pt Vāmadeva Miśra of Rewan-Pakari, Pakarī-Vasantapura, dist Sitamarhi.
2. cf. *hariama kulajātaḥ śrotriyeṣūttameṣu* - verse No 5 (a) of the *Rasapradīpikā* also *jātaḥ śrīraghudevaśarmakṛtino rambhākhyadevīsutaḥ* / *ibid*. 4 (a b).
3. cf. *sarvajñād iva samprāpya śrīcitradharaśarmaṇaḥ* / ibid. 3 (ab).
4. *vide* his paper entitled "A judgment of a Hindu court in Sanskrit" JBORS - Vol. VI - pt II - pp.246-258, 1920.

dated śāke 1710, corresponding to the 1788 of the christian era.

Furthermore, the grant of village Canoural to the same scholar by Mahārāja Mādhavasiṁha is dated 1779 A.D. and that of village Jagatapura by Mahārāja Pratāpa siṁha is dated 1771 A.D. All this, rightly, led Dr. G. Jhā to hold that MM. Sacala flourished in the eighteenth century A.D.

The only contribution of Sacala Miśra to Sanskrit Kāvya is his *Rasapradīpika*[1] - commentary on the *Āryāsaptaśati*. It goes a long way in unfolding the subtle nuances of meaning embodied in the verses.

Besides, three of his isolate verses are presevced in the *Vidyākarasahasraka.*[2]

MM. MOHANA MIŚRA

MM. Mohana was the younger brother of MM. Sacala. The only work of his available to us is the *Rādhānayanadviśatī*, a khaṇḍakāvya consisting of 217 verses in all. The poet has succeeded in presenting a very vivid and picturesque description of the eyes of enamoured Rādhā in different phases of love culminating in final cousummation of the Divine Couple. Besides, some stray verses and one *Bhakti-Kalpadruma* composed by Mohana are still preserved in private collection of his descendants.

In the K.S.D.S. University Library is preserved a manuscript of the *girijāvinodakāvya*[3] composed by

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1. Published, Darbhanga, 1931 with a foreword by the Late MM. Dr. Sir Gaṅgānāthā Jhā.
2. Verse Nos 593, 813 and 819.
3. Ms No 5 in the bundle No 340.

one Mohana. It is incomplete and breaks off in the sixth canto. An imitation of the *gītagovinda* of Jayadeva, it depicts Lord Śiva and Pārvatī in different phases of love. Herein is described the amorous story of the Divine Couple, which the poet recommends for those desirous of remission of sins to listen to. For, it is instrumental in the attainment of pure salvation.[1] But, for want of evidence, we have not been able to fix the age and identity of the author of the *girijāvinodakāvya*.

VAIDYANĀTHA

One Vaidyanātha Maithila is said to have composed the *Keśavacaritra* and *Tārācandrodaya* at the instance of his patrons, Rājā Keśavadeva and his son Rājā Tārācandra of Multan. He is assigned to the eighteenth Century A.D. but we have not been able to fix his identity.

KALIDĀSA MIŚRA

A Kālidāsa Miśra, traditionally held to have hailed from Mithilā, composed *Nalodaya*, a poem in four chapters, called *āśvāsa*.[2] Prajñākara Miśra son of Maho. Vidyākara Miśra wrote a commentary entitled *Subodhinī* on it and so Kālidāsa Miśra must have flourished earlier than Prajñākara.[3]

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[1] cf. -
śṛnu girīśagirīśarteḥ kathām-aghacayāpacayaṁ yadi vāñchari /
sarasamohanamohanakalpitām-amalamuktividhāyakagītikām //
- I-2.

[2] *vide* Des. Cat. of Mss in Mithilā - Vol.II - poetry Nos 63, A.B.

[3] *vide ibid.*, Nos 64,A.

RĀMACANDRA

We are told of one Rāmacandra, author of the *Rādhāvinodakāvya* traditionally called a Maithila poet. Jayaswal mentions three commentaries on it, first by Nārāyaṇa, son of Raṅganātha,[1] second by Vidyākara Miśra, son of Ānandakara[2] and third anonymous.[3]

MAHO. ĀNANDAKARA

Mahopādhyāya Ānandakara was the father of Maho. Vidyākara and the grand-father of Prajñākara. He lived in village Sarisava, dist. Madhubani, whose a tank, Ānandakarī still exists to commemorate him. Late MM. Dr. U. Miśra places him in the end of the 18th century.[4] That he was a great scholar is evident from the epilogue of Prajñākara's commentary as the *Nalndayakāvya* but his inclination towards poetic compositions is confirmed by the compilation of eight of his verses by his son, Vidyakara, in the *Vidyākara-sahasraka.*[5]

RŪPANĀTHA

Rūpanātha was born in the second quarter of the eighteenth century A.D. His second son, Lakṣmīnātha died in Vikrama Saṁvat 1930 (corresponding to 1874 A.D.) at the ripe age of 88, so says Candradatta, the son of Lakṣmīnatha.[1] He further states that Rūpanātha left Mithilā and settled in Māhiṣmatī (Maṇḍal). He was a scholar of philosophy and grammar but he was an accomplished poet also. He composed the *Rāmavijaya mahākavya*.[2] It is complete in nine cantos. Based on the *Rāmāyaṇa,* it deals with the heroic exploits of Rāma culminating in his final victory of Rāvaṇa.

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[1] *vide ibid*. No 123.

[2] ibid. Nos 124, A-F.

[3] *ibid.*, No 125.

[4] *vide* Introduction to the *Vidyākarasahasraka*.

[5] Verse Nos 326, 376, 377, 446, 788, 792, 837 and 838.

MAHO. VIDYĀKARA MIŚRA

Maho. Vidyākara was the son of Maho. Ānanda-kara and the father of Prajñākara. In an introductory verse of his commentary on the *Nalodaya* Prajñākara refers to the erudition of his father in different branches of learning with high proficiency in logic.

Vidyākara is famous as an anthologist. His compilation, *Vidyākarasahasraka,* is a representative anthology of verses composed by poets, mostly hailing form Mithilā. It contains, *intralia,* some twenty four verses composed by Vidyākara himself. Besides, there are certain commentaries also written by him. For example, commentaries on *Amaruśataka, Rādhāvinoda, Rākṣasa-Kavya, Ṛtuvarṇana* and *Vidagdhamukha maṇḍana.*

PRAJÑĀKARA

Prajñākara, son of Maho. Vidyākara is the author of the *Subodhinī*-commentary on the

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[1] *vide Rāmavijaya mahākāvya* - introduction p.1. (foot-note).

[2] Published, Sarasvati Bhawan Text No 39, Benares, 1932.

Nalodaya.[1] Written in a perspicuous style, it explains the meaning of the verses in the traditional fashion. However, the introductory verses give us copious information regarding the academic attainments of the commentators father and grand father.

RĀMA JHA

The author of the *Mithilā-tattva-vimarśa* informs that one of his ancestors, Rāma Jhā, a grammarian, was born in Vikrama Saṁvat 1765, corresponding to 1709 A.D.[2] Singh tells us that a work, *Meghadūta* by name, is ascribed to him.[3] He further tells us that Rāma Jhā was the Rājapaṇḍita of Mahārāja Pratāpasiṁha who granted to him several villages as jagir during the period 1170-1178 fasli years, corresponding to 1763-1771 A.D.[4]

ROHIṆĪDATTA GOSĀÑI

Rohiṇīdatta Jha came of the *Nāhasa*-branch of the *Khanāla*-family. He lived in village Taraunī, district Darbhanga. He became a Vaiṣṇava-saint and there he became famous as Rohiṇīdatta Gosāñi. He said to have lived during the reign of Mahārāja Chatrasiṁha (1807-1839) of Mithilā. Some, however, call him a contemporary of Mahārāja Mādhavasiṁha (1775-1807). The second half of the eighteenth and the first half of the nineteenth century may be assigned ot him. The *Kṛṣṇacarita*, the *Padyāvalī* and the *Praśastāvalī* are his devotional poetical works.

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[1] Edited by Jagannātha Śukla, Calcutta, 1870.

[2] *vide* Vol.II, p.100.

[3] *vide* History of Tirhut p.160.

[4] *vide ibid*. p.159.

DURGĀDATTA JHĀ

Durgādatta Jhā was an inhabitant of village Bharāma. He came of the *Mahiṣī*-branch of the *Budhabāla*-family. He was a great grammarian. Nowadays his descendants live in village Taraunī. Since Mahārāja Chatrasiṁha (1807-1839) had extended his patronage to Durgādatta, the beginning of the nineteenth century can safely be assigned to the priod of his literary activities. One of his poetical compositions available is *Vātāhvāna*.[1] It is a collection of thirty five verses composed with a view to entreating the wind to blow. The verses begin with letters of Devanāgarī script from 'ka' to 'kṣa' taken seriatim. It has been a popular belief that thus invoked by the recitation of similar compositions the mind blows and relieves the people of excessive heat during summer season. Besides, we have his *Praśastimālā* also.

RATNAPĀṆI JHĀ

Ratnapāṇi Jhā village Navānī, Tamuriā was a protege of Mahārāja Chatrasiṁha. He composed *Padyapraśasti / Padyapraśastimālā* and *Praśastāvalī* is praise of his patron.

MM. JĪVANĀTHA

MM. Jīvanātha *alias* Āṁkhī Jhā was an inhabitant of village Harinagara. Born in the last quarter of the eighteenth century, he flourished during the first half of the nineteenth. His

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[1] *vide ibid.*, p.130; It is published in the *Maithilapadyāvalī*, Mithila Press, Madhubani, 1910.

Kṛṣṇapañcāśikā[1] is a khaṇḍakāvya being a collection of fifty verses composed with a view to offering obeisance to Lord Kṛṣṇa. They are erotic in character. They depict the love of the Divine couple culminating in their amorous dalliances. Some of the verses are very melodious and full of thought.[2] Jīvanātha is the author of an unpublished commentary on the *Meghadūta* also.

GAURĪNĀTHA JHĀ

Gaurīnāthā, son of Modanātha and grand-son of Bhaiyā of the *Simaravāra*-branch of the *khanāla*-family lived in village Sarisava. A śrotriya pupil of swāmi Viśuddhānanda Sarasvati, he wrote his only poetical work, entitled *Yatīndracaritaprakāśikā,* to perpetuate the memory of his guru. The second half of the nineteenth century A.D. is assigned to him. The *Yatīndracaritaprakśikā* is a fine example of artificial poetry. The verses are all written in the *paṅktiyamaka* (foot-chime) style. A single sentence is repeated four times to constitute the four feet of the verses but there is, of course, a change in the meaning.[3] The author has also added his explanatory notes to the verses.

BĀLABODHA MIŚRA

A inhabitant of village Kokana, near corauta, Bālabodha Miśra was an erudite scholar of Mīmāṁsā. For long he was a professor of Mīmāṁsā in the Queen's college, Varanasi. He wrote a work on the life and attainment of Mahantha Rāmalaṣaṇadāsa of corauta, *Rāmalaṣaṇa carita* by name.

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[1] Published *ibid.*

[2] *vide* verse No 43 beginning with *rādhāromālireṣā et seq.*

[3] For example, *bhāvena bhāvaḥ paricīyate budhaiḥ, yogī janaḥ paśyati sītayāśritam* etc.

LŪṬANA JHĀ

Born in the *Darihara*-family, Lūṭana Jhā was a grammarian. He lived in village Koilakha, dist. Madhubani. He enjoyed the patronage of Tantradhārī siṁha of the *Khaṇḍabalā*-family in the second half of the nineteenth century A.D. The Mithilā Research Institute, Darbhanga preserves a manuscript of his work *Rasavilāsa*[1] a collection of 55 verses composed in different metres. The poet has added explanatory notes. They bear testimony to the fact that the poet had a command over grammar.[2]

CHOṬĪKAVI

There is a small kāvya, *Gaṅgānanda kallolinī*[3] by Choṭīkavi. It enlogizes the transcendental power and exquisite beauty of the divine river Gaṅga. Jāyaswal records another work also composed by Choṭi Jhā. It is *khaṇḍabalā- kularājavarṇana.*[4]

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[1] Ms No 1195. Its colophon reads as follows:-
iti maithila kvailakhagrāmavāsidariharaya-
vaṁśodbhava śrīlūṭanakṛto rasavilāsaḥ samāptaḥ /

[2] He explains the word *'akṣarapaṅktiḥ'* as *akṣe dyūte rāti dadātya'kṣaro dyūtavyavahāre dravyavyaya-karte 'tya' rthas tasya paṅktiḥ samūhas'* ca /

[3] Ms No 6974 preserved in the Mithilā Research Institute, Darbhanga.

[4] vide Des. Cef. of mss in Mithilā - II - No 34.

CANDRADATTA JHĀ

Candradatta Jha flourished in village Harinagara in the time of Mahārāja Chatrasiṁha (1807-1839). He composed *Bhaktamāla,*[1] *Rājāvalī,*[2] *Kāśikāgīta,*[3] *Bhaktiratnāvalī,*[4] *Kṛṣṇavirudāvalī,*[5] *Kāśīśivastotra, Bhagavatīstotra, Karṇagītamālāmahākāvya* and a auto-commentary on his *Virudāvalī.*[6]

BHĀNUNĀTHA

Bhānunātha *alias* Bhānā Jhā was the son of MM. Dīnabandhu *alias* Nenana Jhā of the *Sukheta*-branch of the *khanāla*-family. He was a scholar of astrology and astronomy. He calls himself a *daivajña*. He enjoyed the patronage of Mahārāja Maheśvara siṁha (1850-1860 A.D.) He lived in village Pilakhavāra, district madhubani. He wrote *Ślokaśataka*. He flourished in the second half of the nineteenth century.

MM. DUHKHAMOCANA JHA

MM. Duḥkhamocana Jhā *alias* Babuā Jhā was the son of MM. Babujana and the grand-son of MM. Dīnabandhu *alias* Nenana Jhā of the *Sukheta*-branch of the *Khanāla*-family. Babujana was the younger brother of Bhānunātha. Therefore, the close of the nieteenth and the begining of the present century

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1. Published 1882.
2. Published 1882.
3. Published 1882.
4. Preserved the state chandradhari Museum, Darbhanga.
5. Preserved *ibid*.
6. Vide Des. Cat. of Mss. in Mithila - II - 149 and 151.

can safely be assignned to the literary compositions of Duḥkhamocana Jhā, who was junior to Bhānunātha by only one generation.

There is a century of verses composed by him, *Kāvyaśataka* by name. It is unpublished. The manuscript of the work is in the possession of the grand-son of the poet.

SATKAVI HEMĀṄGADA

Satkavi Hemāṅgada composed the *Gaṅgapra bhāvakāvya*. It is complete in six *ullāsas*. It eulogizes the majestic influence of the holy river Gaṅgā. The age and identity of the author is not fixed. The editor places him round about 1825 A.D. and says that he appears to be a poet from Mithila[1]. Dr. Śaśināha Jhā traces his genealogy. He is the son of Vidyudupādhyāya and grand-son of Yaśodhora, a commentary on *Kāvyaprakāśa* and his time is circa 1500 A.D.

HṚDAYANĀTHA MIŚRA

Hṛdayanātha Miśra, an inhabitant of village Baṭurī was a śrotriya brāhmaṇa of the *Digauna-* branch of the *Sodarapura-* family. According to the popular tradition, once he fell a prey to some fatal disease but he came round on composing his *sūrya-stuti,*[2] complete in twelve uses only. He is assigned to the nineteenth century A.D. There is one Hṛdayanātha, author of the *nāndī-*

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1. Published, Viśva manīṣā, VIII and IX, 1984 and 1985.
2. Published by Vīrabhadra Miśra.

mukhanirūpaṇa,[1] who flourished in the same period in Mithilā. We do not know if they are identical.

CANDĀ JHĀ

Born in 1831 A.D. Candā Jhā of the *Māṇdara*-family lived first in village Piṇḍārucha and later settled in village Ṭhāḍhī. He enjoyed the patronage of Mahārāja Lakṣmīśvarasiṁha (1880-1898) and Mahārājā Rameśvarasiṁha (1898-1929). His *Mithilā-bhāṣā-rāmāyaṇa* is a monumental work in Maithilī. His only work in Sanskrit is entitled *Lakṣmīśvaravilāsa,* eulogizing his patron.

HARINĀRĀYAṆA JHĀ

Harinārāyaṇa Jhā was the father of Jaya ramaṇa Jhā, a nonagenarian śrotriya living in village Ujāna, district Darbhanga. He had composed the *Lakṣmīśvarvilāsakāvya* in praise of his patron, Mahārāja Lakṣmīśvarasiṁha (1880-1898). It is preserved in the K.S.D. Sanskrit University Library Darbhanga.

MM. HARṢANĀTHA JHĀ

Harṣanātha, a śrotriya brāhmaṇa of the *Sakarāḍhī*-family was the son of Brajanāthā and Śīlavatī. Brajanātha lived in village Dharmapura but after his death his wife Śīlavatī, along with her son, Harṣanātha came to the place of her maternal uncle, Modanātha in village Śāradāpura. Harṣanāthā was born in the year 1847 A.D. He was a scholar of

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[1] *Vide* catalogus Catalogorum I - p.767(b).

Vyākaraṇa, Dharmaśāstra and Karmakāṇḍa. In the field of poetry we have his *Śrīsarasvatī stuti* and a commentary on the *Gītagopīpatikāvya* of Bālakavi Kṛṣṇadatta. His literary works were edited by his son, Paṇḍita Ṛddhinātha Jhā and published by his daughter's son, the Late Dr. Amaranātha Jhā in the form of *Harṣanāthagranthāvalī.*[1]

Harṣanātha was a courtpoet of Mahārāja Lakṣmīśvarasiṁha (1880-1898) of the *Khaṇḍabalā*-family. He died in 1898 A.D.

CETANĀTHA JHĀ

Cetanātha Jhā, a Śrotriyabrāhmaṇa of village Navaṭola enjoyed the patronage of Mahārājadhirāja Rameśvavasiṁha (1898-1929) of the *Khaṇḍabalā*-family. He composed a commentary on the *Bhṛṅgadūṭa*, entitled *Rameśvaraprasādinī.*[2]

MM. RĀJANĀTHA MIŚRA

MM. Rājanātha *alias* Rajje Miśra came of the *Narasāma*-branch of the *Baliāsa*-family of Maithila brāhmaṇa-s of Kāśyapagotra. He was the son of Giridhārī. He lived in village Saurāṭha, district Madhubanī. MM. Rajje Miśra was a great scholar of Nyāya. He enjoyed the patronage of Mahārājādhirāja Rameśvarasiṁha. He was the principal of the Rameśvaralatāvidyālaya, Darbhanga. He wrote the *Bṛtiśavijaya*, a laudatory poem felicitating king George V on his victory in World-War I. The second half of the nineteenth and

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1. Indian Press, Prayag, 1935.
2. Published with the original text, Raj Press, Darbhanga, 1915.

first quarter of the twentieth century is assigned to him.

ŚAŚIPĀLA JHĀ

Śaśipāla Jhā of village Mānechowk, district Sitamarhi was a Jyautiṣī. He also was a protege of Mahārājādhirāja Rameśvarasiṁha. He composed the *Devīcarita*.

RAGHUNANDANA JHĀ

Raghunandana Jhā the author of the *Padyanavati,* a laudatory peom composed in the praise of his patron, Mahārāja-dhirāja Rameśvarasiṁha, was also a Jyautiṣī. He lived in village Koilakh, district Madhubani.

VĀṆIŚA JHĀ

A protege of Kāśīnareśa Prabhunārāyaṇasiṁha, Vāṇīśa Jhā of village Akaura composed a khaṇḍakāvya on the line of the *Meghaduta*. It is called *Cakoradūta*.

JĪVANA JHĀ

Jīvana Jhā, son of Ghoṁghī Jhā lived in village Haripura-Baḍhaitā near Samastipur. He also enjoyed the patronage of Kāśīnareśa Prabhunārāyaṇasiṁha. He composed the *Prabhucarita* depiciting the life and attainments of his patron. He is also said to have composed the *Narmadā-śataka*.

MM. MUKUNDA JHĀ BAKŚĪ

An inhabitant of village Haripura, MM. Mukunda Jhā Bakśī was professor of Karmakāṇḍa at D.S.S. College, Muzaffarpur. He was the son of Bakśī Nandalāla *alias* Muśalī Jhā of the famous *Karamahā*-family. Mukunda immortalized his family in his khaṇḍakāvya, entitled *Śrīmatkarmahāsukulakīrtikaumudī.*[1] He also wrote *Śrīmat khaṇḍabalā kulapraśasṭi,*[2] divided into fifteen Chapters, called *Viśrāma*, dealing with the origin and development of the royal *khaṇḍabalā*-family from early times to the age of Mahārājādhirāja Rameśvarasiṁha, his patron.

MM. KṚṢṆASIṀHAṬHAKKURA

MM. Kṛṣṇasiṁha Ṭhakkura, son of Jagatsiṁha Ṭhakkura of the illustrious *khaṇḍabalā*-family of Śrotriya-s was born in the year 1848 A.D. He lived in village Bhaura. He was a great grammarian gifted with a unique talent of justifying even words of foreign origin used in Sanskrit by a suitable application of Pāṇini's aphorisms. He was a great devotee and a poet also. The following stotras composed by him bear testimony to it.

(1) *Gaṅgāśrīlaharī*
(2) *Amaranāthaśataka*
(3) *Tryambakapañcāśikā*
(4) *Vaiṣṇavīnavaka*
(5) *Kāmākhyāstotra*
(6) *Kālikātāvarṇana*
(7) *Tārakeśvarastotra*
(8) *Kāśīvarṇana*

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[1] Published, Varanasi.

[2] Published, *ibid.*

There is also an auto-commentary by the poet on his *Amaranāthaśataka*. In addition to these he has two more poetic works to his credit, namely, the *khaṇḍabalākuladīpikā*[1] and the *Banailīrājyavarṇana*, in which he has presented an account of the two flourishing royal families of Mithilā - Darbhanga and Banaili respectively. Besides, we have a good number of verses composed by him on the occasion of the felicitation of George the fifth and Queen Mary, Queen Victoria and Lord Curzon, Mahārāja Lakṣmīśvarasimha, Mahārāja of Kāśī and Rājā of Banailī. He died on October 9 in 1921 A.D.[2] Ayodhyānātha Miśra, a devoted disciple of MM. Kṛṣṇasiṁha Ṭhakkura, of village Canaura has written a commentary on the *khaṇḍabalā-kuladīpikā*, styled *Prakāśikā*.[3]

GOPĪNĀTHASIṀHA ṬHAKKURA

Gopīnāthasiṁha ṭhakkura, son of Dāmodarasiṁhaṭhakkura of the *khaṇḍabalā*-family lived in village Bhaura. He was the author of the verses, ten in number, inscribed on a talent in the temple of his family-deity, Kaṅkālī, in his village. They describe the members of the family and the date of the completion of the temple as the renovation of the adjacent tank.

MM. PARAMEŚVARA JHĀ

MM. Parameśvara, son of Pūrṇanātha *alias*

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[1] Published, Shri Rameshwar Press, Darbhanga, Fasli 1322.

[2] All his available works have been published under the like *Saṁskṛtakāvyamālikā* by K.S.D.S. University, Darbhanga in 1987.

[3] Published with the original text in fasli 1322.

Bābūnātha Jhā of village Taraunī, was a scion of the *Sakurī*-branch of the *Baliāsa*-family. He was born on December 27, 1856. A court-poet of Mahārājādhirāja Rameśvara-siṁha, MM. Parameśvara Jhā composed the *Yakṣasamāgamakāvya*,[1] the *Ṛtuvarṇana-Vyākhyā*, the *Vātāhvānakāvya*, besides prose and dramatic compositions and works on rituals. In Maithilī he wrote the *Mithilā-tattva-vimarśa*, dealing with the history of Mithilā.

In thirtyfive verses brimming with erotic sentiment, the *Yakṣasamāgamakāvya* is intended to be a supplemnet to the immortal khaṇḍakāvya of Kālidāsa - the Meghadūta. The poet has depicted the re-union of the Yakṣa and the Yakṣī in a very forceful style. The *Ṛtuvarṇana* is based on the *Ṛtusaṁhāra* of Kālidāsa. The *Vātāhvāna* is more or less on the line of earlier works of the same name. There is an elegy by him on the demise of his only daughter, Satyabhāmā.[2]

CAKRADHARA JHĀ

Cakradhara Jhā, son of Śatrughna Jhā of village Sāgarapura was a scion of the *Narona*-family. While serving as a teacher in the Durgā-tripāṭhipāṭhaśālā, he composed a commentary on the *Virudāvali* of Raghudeva Miśra. It is called *Vibudarājirañjinī*.[3]

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[1] Published, Darbhanga, śaka era 1817. This work is referred to and discussed under the title *Yakṣamilanakāvya* in *Saṁskṛtake Sandeśa-kāvya* by Dr. R.K. Acārya, Ajmer, 1963, pp. 134-140.

[2] *vide* the present writers paper entitled Elegies on dauther's demise by Sanskrit poets of Mithilā read A.I.O.C. 33rd session, Calcutta, 1986.

[3] Published with the *Virudāvalī*, Prabhakar Press, Kāśī, 1960 Vikramasaṁvat.

MAHĀVAIYĀKARAṆA DĪNABANDHU

Dīnabandhu Jhā, son of Phekū Jhā of the *Sihauli*-branch *Māṇdara*-family was an inhabitant of village Iśahapura. Born in 1878 A.D., he was a śrotriya and of the greatest grammarians of his time but, he wrote poetic works as well, namely, *Rameśvara-pratāpodaya*[1] and *Rasikamanorañjinī.*[2]

The *Rameśvarapratāpodaya* is the poetic history of the royal *khaṇḍabalā*-family in 130 verses. The first fourteen verses deal with the life and academic attainments of MM. Maheśa Ṭhakkura, the founder of the Rāja. Then follows the descripton of kings of the family upto Lakṣmīśvarasiṁha. The last thirtyfour verses are devoted to the then reigning king, Rameśvarasiṁha.

The *Rasīkamanorañjinī* is a khaṇḍa-kāvya consisting of three chapters. The first, Mugdhā-prasaṅga contains 63 verses, the second Madhyā-prasaṅga comprises 87 verses and the last Pragalbhā-prasaṅga has 68 verses. The verses are all erotic in nature and they are devoted to a detailed description of the types of heroines.

Besides, he had composed *Sūryastuti, Viṣṇustava, Kālīstuti, Śivastuti,* songs and verses felicitating patrons of learning.[3]

MM. SUREŚA MIŚRA

MM. Sureśa Miśra, son of Vasanta Miśra and grand-son of Viṣṇu Miśra was an inhabitant of Viṣṇupura-Arera, district Madhubani. He was the younger brother of Naiyāyika Umeśa Miśra. Sureśa Miśra was a protege of Mahārājā-dhirāja Rameśvarasiṁha. *Rameśvaranideśa*, *Maithīla-mahāsabhokti* and *Rameśvaralatābhinadana* are among his prominent poetical compositions. Some of his verses are found in his anthology entitled *Maithilapadyāvalī*[1]

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[1] Published, Yajneshwar Press, Kāśī, 1902 A.D.

[2] Published, Rameshwar Press, Darbhanga, 1912 and Nag Prakashak Delhi, 1995.

[3] They are all published as a supplement to the *Rasikamanoranjinī*, Nag Prakashak, Delhi, 1995.

LEKHANĀTHA JHĀ

Born in 1886, Lakhanātha Jhā, a śrotriya of the *Simaravāra*-branch of the *khanāla*-family of village Sarisava, enjoyed the patronage of Mahārājādhirāja Sir Kāmeśvarsiṁha (1929-1962) of the *Khaṇḍabalā*-family. He composed poems, *Varṣāharṣakāvya* and *Mānasapūjākāvya*.

The *Varṣāharṣakāvya* is a small collection of verses composed by the poet depicting the rainy season in all its phases. The poet is at his best while discribing the dark clouds, the torrential rain, the lightning flashes and cool breeze specially with reference to the different forms of heroines.

Lekhanātha breathed his last in 1965

MM. BĀLAKṚṢṆA MIŚRA

MM. Bālakṛṣṇa Miśra, a śrotriya of the *Digauna*-branch of the *Sodarapura*-family lived in village Avaṭola, near Sarisava, district Madhubani. He was the son of Gosāñi Miśra.[2] Jānakī was the name of his mother.[1] He served as a Professor of Indian Philosophy at Rameśvaralatā vidyālaya, Darbhanga, Dharma Samaj Sanskrit College, Muzaffarpur and Benares Hindu University, Benaras. A philosophy poet, MM. Bālakṛṣṇa composed khaṇḍa-kāvya, *Śrīrameśvarakīrtikalā*, besides a commentary on the *Rādhānayanadviśatī* of MM. Mohana Miśra. Born in 1887 he died in 1943 A.D.

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[1] Published with the *Rasakaustubha* of Vaṇīdatta edited by Lekhanātha Jhā.

[2] *Vide Lakṣmīśvaricarita* - introductory verse No 13.

KAVIŚEKHARA BADARĪNĀTHA JHĀ

Mahāmahimopādhyāya Kaviśekhara Badarīnātha Jhā of the *Simaravāra*-branch of the *Khanuāla*-family of the śrotriya-s was born on January 12, 1893. Vidyānātha was his father and Māyādevī his mother. He lived in village Sarisava. He was the representative Sāhityika of the present century - the last great poet of Mithilā. His erudition fetched for him the honorific titles, Kaviśekhara and Mahāmahimopādhyāya. Among his contributions to Sanskrit poetry, the *Pramodalaharī*, the *Rājasthānaprasthāna*, the *Rādhāapariṇayamahākāvya*, the *Anyoktisāhasrī*, the *Kāśyapakulapraśasti*, the *śokaślokaśataka*, the *Saṁskṛtagītaratnāvalī* and the *kāvyakallolinī* deserve special mention.

The *Pramodalaharī*[2] is a stotra-kāvya. It contains fifty three verses.

The *Rājasthānaprasthāna*[3] comprises 205 verses describing the itinerory of Mahārājā-dhirāja Rameśvarasiṁha with a view to raising funds for the establishment of the Benares Hindu University. The description of the cities and native states of Rajasthan and of the warm welcome accorded to the Mahārājādhirāja is very picturesque. The route followed by him has been viviidly described.

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[1] *ibid*. No 19.

[2] Published, Rameshwar Press, Darbhanga, 1911.

[3] Published, Raj Press, Darbhanga, 1915.

The *Rādhāpariṇayamahākāvya*[1] is a characteristic mahākāvya, complete in twenty contos containing 2039 verses in all. The main theme of the work centres round the life and activities of Lord Kṛṣṇa culminating in the marriage and consummation of the Divine couple. The verses are fine pieces of poetry. The description of the six seasons is both lovely and lively. The last canto dealing with the amorous dalliance (*rāsa-līlā*) is the poet's master piece.

The *Anyoktisāhasrī*[2] comprises one thousand verses written in *anyokti*-style. The poetic charm of the verses is of a high order and the book reminds us of the *anyokti-s* of Śaṅkara ad Bhānudatta.

The *Kāśyapakulapraśasti*[3] presents the genealogy and family history of the poet in Sanskrit verses written in a limpid style. He has dwelt upon the life and attainments of his fore-fathers and agnates.

The *Śokaślokaśataka*[4] is an elegy in Sanskrit on the death of the father of the Nation. It consists of a century of verses brimming with pathos. The verses are characterized by a unique strikingness. The passing away of the Mahatma has been successfully depicted in a hundred modes of expression.

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[1] Published, Vijay Press, Muzaffarpur, 1931.

[2] Published, Master Printing Press, Kāśī, 1938.

[3] Published, Vaishali Press, Muzaffarpur, 1938.

[4] Published, Darbhanga Press Co., Darbhanga, 1953.

The *Saṁskṛtgītaratnāvalī*[1] is a collection of 101 devotional lyrics composed in different metres. Through these melodious lyrics the poet has succeeded in expressing his deepest devotion to Lord Kṛṣṇa and Rādhā.

The *Kāvyakallolinī*[2] is a compendium of isolated verses composed by Kaviśekhara on different occasions. It is divided into two chapters, called *taraṅga*. The first *taraṅga* comprises 601 devotional verses offering obeisance to different gods and goddesses. The second consists of four *śatakas* (century of verses) They are *Praśnottaramaṇimālā*, *nītiśataka*, *Pāṭaliputrapravṛtti* and *chandaśśataka*, The last contains 102 veses composed in 102 metres.

We would discuss the contribution of Kaviśekhara to the other field of literature in the present book in their proper places.

Kaviśekhara passed away on November 4, 1973.

KṢEMADHĀRĪSIṀHA

Kṣemadhārī Siṁha came of the illustrious *khaṇḍabalā*-family of the śrotriya-s of Mithilā.

Born in March 1894, he graduated from the Patna University in the year 1918. His scholarship of the Vedānta philosophy fetched for him the title Vedāntavinoda. He was well-versed in the Tantra and he was a poet also. His *Surathacarita*[3] bears testimoy to it. There are nineteen Sanskrit works to his credit,[1] on a survey of which it is evident that his contribution to the stotra-literature deserves special mention.

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[1] Published, Mithila Press, Darbhanga, 1954.

[2] Published, Mithilā Research Institute, Darbhanga, 1978.

[3] Published by Kshemadhari Prakashan, Madhubani, 1967.

The *Surathacarita* of kṣemadhārī is a mahākāvya, complete in eighteen cantos. The poet has described life of king suratha and the glorious deeds of goddess Durgā performed for the protection of the people against the atrocities perpetrated by the demons. The story is narrated in the *Devīmāhātmya*-portion of the *Mārkaṇḍeya purāṇa*. He is now no more.

BADARĪNĀTHA ṬHAKKURA

Badarīnātha Ṭhakkura, son of Yadunandana Ṭhakkura of the *Khaṇḍabalā*-family was born in fasli year 1306.[2] He lived in village Sarvasīma, dist. Madhubanī. A professor of Sāhitya in the Maheśvaralatāvidyapitha, Lohanā, Badarīnātha died a premature death on August 2, 1942. His only contribution is his Sanskrit commentary on the *kumārasambhava* of Kālidāsa.

BUDDHĪNĀTHA JHĀ

Buddhinātha Jhā, son of Pañcaratha Jhā of the *Mahendrapura*-branch of the *Paṇḍuā*-family was an inhabitant of village Rāma-bhadrapura. He was a professor of Jyautiṣa in D.S. Sasnkrit College, Muzaffarpur. *Tārā-laharī, Priyālāpakalāpa* and *Bhrātṛvilāpa* are among his literary compositions.

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1. *vide* introduction to *Surāthacarita*, p.5.
2. *vide Candrapatikulapraśasti* by Paṇḍita Jīvānanda Ṭhakkara, Darbhanga, V.S. 1999.

DEVĪKĀNTA ṬHAKKURA

Ḍevīkānta Ṭhakkura, an inhabitant of village Athari, was the son of Jīvanātha Ṭhakkura. He was a professor of Yoga at the D.S.S. College, Muzaffarpur. *Devīstuti* constitutes his main cotribution to Sanskrit.poetry.

VIṢṆUKĀNTA JHA

Padmavibhūṣaṇa Viṣṇukānta Jhā followed in the foot steps of his illustrious father, paṇḍita Ugranātha Jhā, one of the greatest astrologers of his time. Viṣṇukānta Jhā was born in the Vikrama Saṁvat 1968. He was an inhabitant of village Baikaṭhapura (Patna district). Vaṁśīdhara Jhā, one of his forefathers, had migrated to this village from his ancestral ḥome at village Ṭamuria, district Madhubani. Though professionally an astrologer, Viṣṇukānta Jhā has two literary works to his credit, *Ugravaṁśapraśasti* and *Rājendrapraśasti*. In the former the author presents an account of his family in 219 verses. The work is named after his father. The *Rājendrapraśasti* depicts the life and attainments of the late Dr Rajendra Prasad, the first president of India.

Viṣṇukānta Jhā is now no more.

ĀNANDA JHĀ

Ānanda Jhā lived in village Siṁhavāra, district Darbhanga. He was the son of Paṇḍita Bābūnandana Jhā. Bhagavatī was the name of his mother. He came of the *Mehendrapura*-branch of the *Paṇḍuā*-family. He was born on September 22, 1914 A.D. He expired on August 16, 1988. He was the professor and Head of the Oriental Section of the Department of Sanskrit, Lucknow University. After retirement, he served the K.S.D. University, Darbhanga as an eminent scholar. He was an outstanding scholar of Nyāya-philosophy but he was also gifted with poetic talent. The *Candrāvatīcarita* and *Ānanḍamadhumandākinī*[1] are among his prominent poetic works.

The *Candrāvatīcarita* portrays the life and munificence of Rānī Candrāvatī of Banailī Raj. The first volume of the *Ānandamadhumandākinī* consists of three parts, namely *kāvyakallolinī, bhāvakallolinī* and *vībhāvakallolinī*. It contains finest poems composed by the poet in different metres. The *daṇḍaka*-s written in the praise of *dasamahāvidyā*-s are excellent.

ŚAŚINĀTHA JHĀ

Śaśināthā Jhā, belonging to Kāśyapagotra, came of the *Rājanapurā*-branch of the *Darihara*-family. He lived in village Rāṁṭī, district Madhubani. He was born in the last quater in 1890, of the nineteenth century to be more exact. A great philosopher of his days, he composed *Anyoktisūktāvalī*,[2] containing 269 verses of *anyokti* to different objects of nature. At the fag end of his life, for some years, he served as a Traditional pandit at the Mithilā Research Institute, Darbhanga. He died in 1963 A.D.

KEDĀRANĀTHA JHĀ

Kedāranātha Jhā, son of Harihara Jhā was an

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1. Published, Lucknow.
2. Published Shri Jain-grantha Prakashan Sabha, Ahmedabad.

inhabitant of village Kaṭaiyā. He composed a small work, entitled *Mithilāvarṇanakāvya* in verse mixed with prose, dealing with the manners and customers of Mithilā.

KIŚORĪ JHĀ

Kiśorī Jhā, son of Lāla Jhā of village cikanauṭā, near Muzaffarpur was a professor at D.S.S. College, Muzaffarpur. He is credited with the authorship of *Bhramarāṣṭaka,* in addition to commentaries on *Ghaṭakarparakāvya* and *Bhramarānyoktipañcaviṁśatikā.*

ŚYĀMASUNDARA JHĀ

Śyāmasundara Jhā, son of Mathurānātha Jhā, a Śrotriya of the *Pure*-branch of the *Narona*-family lives in village Maharaila, district Madhubani. Born in the dawn of the present century, he is still very active. *Rājalakṣmīcarita*[1] in his only poetic composition. It is a panegyric account of Mahārānī Rājalakṣmī, the senior-most wife of the late Mahārājādhirāja Kāmeśvarasiṁha (1929-1962).

JĪVANĀTHA JHĀ

Jīvanāthā was the son of Mahāvaiyākaraṇa Dīnabandhu Jhā of village Iśahapura, district Madhubani. he was born in 1910 A.D. He breathed his last in 1977 A.D. His *Kāmeśvarapratāpodaya*[2] is a specimen of the Viruda-literature. it contains 125 verses. Completed in Śāke 1864,[3] corresponding to

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1. Published in the Mithila Research Institute Bulletin Darbhanga.
2. Published, Raj Press, Darbhanga, Saṁvat 2001.
3. *vide* concluding verse of the work.

1942 A.D., the present work is a laudatory discourse on the magnanimity of character of Mahārājādhirāja Kāmeśvarasiṁha. Written in fine Sanskrit, interspersed with choicest figures of speech, it depicts the qualities of head and heart of the Mahārājādhirāja. In it, however, the poet has made room for most of the famous *bandha*-s of artificial poetry.

MATINĀTHA MIŚRA

Matinātha Miśra of village Jamathari, district Madhubani, a śrotriya of the *Balirājapura*-branch of the *Hariama*-family, was born in the end of the first quarter of the present century, in 1924 A.D. He composed a mahākāvya entitled *Bhārgavavikrama*[1] dealing with life and attainments of Paraśurāma.

HARIKĀNTA JHĀ BAKHŚĪ

Harikānta Jhā Bakhśī of the Karamahā-family was the son of Candradhara Jhā Bakhśī and Yogamāyā Devī. An inhabitant of Haripura-bakhśīṭola, he was born in the first quarter of the present century. He expired about three years back. His only poetic composition is *Jambū-kaśmīra-suṣamā-ratna.*[2] It contains eighteen chapters, called Śrī. The poet has presented a picturesque description of Jammu and Kashmir in simple style.

GHŪTARA JHĀ

Paṇḍita Ghūtara Jhā, son of Paṇḍita Yadunandana Jhā, belonging to kāśyapagotra, came of the *Rājanapurā*-branch of the *Darihara*-family. An inhabitant of village Maḍhiā, district Madhubanī, he was born in the year 1892 A.D. His only poetic composition is *Chātrakalpavallī*, comprisign four chapters, called *pratāna*. The first *pratāna*, entitled Ācārapratāna, contains thirtysix verses; the second, śikṣāpratāna, consists of sixty too verses; the third, Adhītipratāna, comprises sixty seven verses and the last contains only five verses. The poet died in 1945; leaving the work incomplete.

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[1] Published Nāg Prakashan, Delhi, 1995.

[2] Published, Bharatiya Vidya Prakashan, Varanasi, 1988.

GAṄGEŚA MIŚRA

Gaṅgeśa Miśra, son of Paṇḍita Duḥkhaharaṇa Miśra of Haripura Bakhśīṭola, district Madhubani, belonged to the *Narasāma*-branch of the *Baliāsa*-family. He had composed *Sūryadviśataka* consisting of two hundred verses in Śārdūlavikrīḍika metre. It is unpublished. Born in the begnning of the present century in 1917 to be exact, Gaṅgaśa Miśra is now no more.

GAṄGĀNĀTHA JHĀ

One Gaṅgānātha Jhā *alias* Bāsū a srotriya of village Naruāra, district Madhubani, composed an elegy in Sanskrit at the demise of his wife.

GIRIJĀNANDA JHA

Girijānanda Jhā, son of Baukū Jhā of village Maharaila, district Madhubani, was born in the second quarter of the present century. He died in 1994. The *Gītaśataka* and *Svātantryapūjana* are his two peotic compositions.

RĀMACANDRA MIŚRA

Paṇḍita Rāmacandra Miśra of village Pakarī, district Sitamarhi was born on September 19, 1911. He died on October 5, 1994. He served D.S.S. College, Muzaffarpur as a Professor of Sahitya and also, on his retirement, K.S.D.S. University, Darbhanga, as an eminent scholar. He is the author of a mahākāvya entitled *Vaidehīcarita,*[1] dealing with the life of Sītā, He composed *Smṛtirekhā,*[2] presenting a poetic account of scholars of Mithilā. His *Yājñasenīmahākāvya,*[3] of which only three cantos are published, presents an account of the life of Draupadī. He composed the *Ṭharukathā,*[4] an autobiography of a mango-tree in fine 239 sanskrit verses. The tree tells its story making revelation of man's nature with regard to nature. It is full of irony and sarcasm. His Abhinandamalā[5] is a collection felicitatory verses composed by earlier poets.

SATYADEVA MIŚRA

Satyadeva Miśra of village Bhacchī, district Madhubanī, is the author of an epic, *Gaṇeśasambhava,*[6] dealing with the birth of Lord Ganeśa.

Satyadeva was a great grammarian. He appears to have flourished between the second half of the

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1. Published, K.S.D.S. University, Darbhanga, 1985.
2. Published, ibid, 1985.
3. Published, K.S.D.S.U. Journal Manīṣā - first year No 3 to third year No 3.
4. Published, Nag Prakashan, Delhi, 1992.
5. Published K.S.D.S.U. Darbhanga, 1981.
6. Reported to be in the possession of Paṇḍita Sūṭa Miśra, village Lālagañja, dist Madhubani.

nineteenth and the second quarter of the present century.

ŚYĀMĀNANDA JHĀ

Śyāmānanda Jhā, a śrotriya belonging to kāśyapagotra of village Lālagañja, district Madhubani, was born in 1906 A.D. He came of the *Sihauli*-branch of the *Māṇḍara*-family. He was the son of Hemapati Jhā *alias* Vikala Jhā and the grand-son of Vaidika Giridhārī Jhā. He passed away in 1949 A.D. *Karṇikā, Madhavīthī* and *Viḍambanā*[1] are his principal poetic compositions. The fist two are composed in the *anyokti*-style. Both abound in the figure of speech called *Aprastuta-praśaṁsā*. The last is full of pathos. It expresses the height of physical and mental grief, which the poet was subjected to. His *Suḍhāvalī*,[2] a pre-independence poetic work vividly describes the atrocities of the Britishers heaped on Indians. It is composed in the Pramāṇikā-metre. He is also credited with the authorship of *Sevāvrata*. A champion of popularizing Sanskrit, he wrote *Saṁskṛta-Śikṣā* and claimed through it a working knowledge of Sanskrit within three months. Śyāmānanda Jhā's Maithilī writing have been edited by his nephew, Rāmānanda Jhā 'Ramaṇa' and published by the Maithili Akademi, Paṭna.

GAṆEŚVARA JHĀ

Gaṇeśvara Jhā, son of Śiveśara Jhā, a śrotriya belonging to Vatsagotra of the *Gaṅgaurā*-branch of the *Budhabāla*-family, was born in the begining of the present century. He lived in village Lālagañja, district Madhuhani. On the demise of his first wife, Arundhatī Devī, he had composed an elegy in Sanskrit, full of pathos. He is now no more.

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[1] Published, Manīṣā-year 3, No 4, pp.13-17.

[2] Published, Viśvamanīṣā - year 4 No 1, pp.5-8.

GAṄGĀDHARA MIŚRA

Gaṅgādhara Miśra, son of Acyuta Miśra of Lalbag, Darbhanga, was born on April 10, 1927. He had composed a very small poem consisting of twenty seven verses only, entitled *Vaṅgabhāratavijayakāvya*,[1] dealing with the libration of Bangaladesh and India's contribution to it. He is also credited with the composition of *Sītāstotra*[2] and *Gāndhī Kālajayī*.[3] He is alive and active.

BRAJANĀTHA JHĀ

Brajanātha Jhā, son of Jānakīnātha Jhā, came of the *Pūre*-branch of the *Narona*-family of Śrotriya-s of Mithilā. A inhabitant of village Maharaila, district Madhubani, he was born in 1929 A.D. The *Himālayasandeśa* and *Gurunānakamahākāvya* are his prominent poetical works. He died a premature death in 1970 A.D.

DR KĀŚĪNĀTHA MIŚRA

Emeritus Professor and Head of the Department of Sanskrit, Patna University, Patna, Dr. Kāśīnātha Miśra, a Śāstracūḍāmaṇi-scholar, was born in 1930. He is an inhabitant of village Cainapura, near Ugratārāsthāna, Seharsa district.

The *Vidyāpatiśataka*[4] and the *Kārṇāṭa-*

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[1] Published, Bharati Press, Darbhanga, 1974.

[2] Published, ibid., 1960.

[3] In press.

[4] Published, Janaki Prakashan, Patna-Delhi, 1992.

rājataraṅgiṇī[1] are his two published poetical works. His *Harṣacaritamañjarī*[2] is in press. The *Vidyāpatiśataka* is a melodious poetic Sanskrit rendering of one hundred choicest Maithilī lyrics of Vidyāpati. The *Kārṇāṭa-rājataraṅgiṇī*, composed in anuṣṭubh-metre contains eleven chapters, called *taraṅga*. The first three *taraṅga-s* present an account of Mithilā from the earliest times of the pre-kārṇāṭa-period. They serve as a proloque to the main theme. The fourth deals with the exploits of Nānyadeva, the founder of the *kārṇāṭa*-dynasty in Mithilā; the fifth delineates the life and attainments of his two sons, Malladeva and Gaṅgadeva; the sixth describes the praise worthy deeds of Narasiṁhadeva, son of Gaṅgadeva; the seventh has for its theme an account of Rāmasiṁhadeva, the eighth contains a vivid description of the visit of Tibetan Buddhist Tantric monk, Dharmasvāmī by name to Mithilā; the ninth consists of a survey of the reign of Śakrasiṁhadeva, son of Rāmasiṁhadeva; the tenth has for its theme an assessment of Harisiṁhadeva and his council of ministers and the muslim invasion resulting in migration of Harisimhadeva to Nepal and consolidating his regal position there, followed by the reign of his three generations after him forms the subject matter of the last *taraṅga*. Thus is retold the history of the *kārṇāṭa*-dynasty in Mithilā (1097 A.D. to 1324 A.D.) in beautiful verses characterized by poetic fancy couched in a suitable diction. The *Harṣacaritamañjarī* is purported to present a poetic rendering of Bāṇa's famous prose-work. Dr. Miśra is engaged in research and original compositions.

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1. Published Patna 1994.
2. To be published shortly.

In addition to the poets referred to above there are several others whose time is not quite certain. They have been listed below in alphabetical order :-

1. Apūcha Jha - An astrologer of village Ḳoilakha, district Madhubani, he composed Kṛṣṇalīlā-padyamaṇimālā.[1]
2. Caturbhuja Miśra - (C.1650 A.D.) - compiler of the *Rasakalpadruma*, an anthology of verses containing verses of many poets from Mithilā.
3. Gumānī - Author of a century of verses entitled *Upadeśaśataka*[2]
4. Harivaṁśakavi - Author of the *Nītibhujaṅga-prayātāvalī*[3]
5. Jayadeva - Author of the *Rāmagītagovinda*[4]
6. Kalyāṇa - An inhabitant of village Ujāna, dist. Darbhanga, he is credited with the authorship of a developmental poem entitled the *Gītagaṅgādhara* in the praise of Lord Śiva.
7. Kāśīnāthā - Author of the *Yaduvaṁśakāvya*[5]
8. Lakhimā Ṭhakkurāina - One of a few poetesses of Mithilā. One of her verses very popular in Mithilā has an indirect reference to the sons

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[1] Reported to be presented in the family of Paṇḍita Vedānanda Miśra, Rāṇīṭola.

[2] Published, Kāvyamālā - II, N.S.P., Bombay.

[3] Preserved in the Mithila Research Institute, Darbhanga (MS No 2360).

[4] Edited by Dr. Prabhat Shastri, Prayag, 1974 The poet says *'śrīmadvidehanṛpadeśaviśeṣavāsaḥ'*.

[5] Vide History [illegible] Maithili Literature - Vol. I p.223.

of Zodiac numbered in serial order from Meṣa.[1]

9. Nenā Jhā - Credited with the authorship of the *Padyāvalī*[2]
10. Rājanārāyaṇa Dāsa - Author of the *Rājavallabha*[3]
11. Rājavallabha - Author of the *Uddhavadūta* composed on the line of the Meghadūta. There is also a work entitled *Rājavallabhamaṇḍana*[4]
12. Rāmacandra - Author of the *Vāgbhūṣaṇakāvya*[5] pertaining to a difficult philosophical theme - Mokṣa (salvation)
13. Rāmakavi - Credited with the authorship of *Pāṇḍavadigvijaya,* a gazetter written under the Rājā of Pañcakoṭa.
14. Rucikara Upādhyāya, son of Bhāukara Upādhyāya of the *Gaṅgaurā*-branch of the *Budhabāla*-family composed *Niroṣṭhyarāma - caritamahākāvya* in seven cantos. Some assign him to the fifteenth century (C.1400 A.D.)

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[1] cf. her verse, which is as follows:-
ākrātā daśamadhvajasya gatinā sammūrchitā nirjale,
turyadvāḍaśamad- dvitīyamatimanekādaśābhastanī /
sāṣaṣṭhī kaṭipañcamī ca navamībhrūssaptanī varjitā
prāpnotya'ṣṭamavedanāṁ tvam adhunā tūrṇaṁtṛtīyobhava //.

[2] Reported to have been preserved in the house of Paṇḍita Keśava Jhā, village Dharmapura, district Madhubani.

[3] Preserved in the K.S.D.S. University, Darbhanga, Ms No 4 of Bundle No 45.

[4] Preserved in the Mithila Research Institute, Darbhaga, Ms No 4656.

[5] *Vide* Des. Cat. of Mss in Mithila vol. II No 132.

15. Silhana Miśra - Author of the *Śātiśataka*[1]
16. Sonaphūla Upādhyāya - Son of Rāmaśekhara and Maṇimañjarī[2] and grand-son of Ananta, he composed the *Upadeśasamuccaya*[3]
17. Vijayagovindasiṁha - Author of the *Rājāvalī*,[4] a poetical work dealing with the history of India in Sanskrit.

Besides all poets mentioned in the present chapter, the *śākhāpañjı* (geneological records of different branches of families) puts on record the names of many more poets prefixing the epithets, *Kavi, Sarasakavis, Kaviśekhara, Kavīndra, Kavitāvidyāpāraga*, and *Bhāṣākavi* to their names but their works are not handed down to us.

Post-script

Rāmakiśora Jhā 'Vibhākara' of village Madhurā (Dīpa) has composed *Mugdhāśataka* and *Pitṛśokasataka*. Bholānātha Miśra of Mathurādīha dist. Muzaffarpur has written *Bhāratīyasarvasva*, a philsosphical poem. It is published, Darbhanga 1983. Both the poets are alive.

Of the commentaries by scholars traditionally held to have hailed from Mithilā, except those mentioned earlier, a metion may be made of the following commentators, who have commented upon *padyakāvya-s* :- (In alphabetical order)

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[1] *ibid.*, os 158, A-B.

[2] cf. *so'yaṁ chavir yasya mātā ca maṇimañjarī / ṣarvaśāstraparijñātā pitā śrīrāmaśekharaḥ* // Verse No 3.

[3] *Vide* Des. Cat. of Mss in Mithilā - vol II. Nos 18, 18A.

[4] It is reported that its manuscript is in the possession of the sons of Paṇḍita Nenamaṇi Jhā of Bāṁkī, Madhupur, district Madhubani.

1. Bhagīratha - on *Raghuvaṁśa*
   - on *Śisupālavadha*
   - on *naiṣadhīyacaita*
2. Bhānunātha - *Vyaṅgyavilāsinī* on *Āryasaptaśatī*
3. Bhavadatta - *Guḍhārthāpadavivṛti* on *Naiṣadhīyacarita*
   - *Tattvakaumudī* on *Śiśupālavadha*
4. Bhavadeva - on *Naiṣadhīyacarita*
5. Bhīṣma Miśra - on *Kumārasambhava*
6. Bṛhaspati Miśra - *Raghuvivekā* on *Raghuvaṁśa*
7. Caturbhuja - *Tātparyavarṇana* on *Mahābhārata*
8. Caturbhuja Miśra - on *Amaruśataka*
9. Citradhara - on *Śiśupālavadha*
10. Cūḍāmaṇi - on *Kumārasambhava*
11. Dinakara - on *Meghadūta*
12. Divākara - *Dyotika/Vidyotikā* on *Meghadūta* on *kumārasambhava* on *Raghuvaṁśa*
13. Duryodhana Upādhyaya - *Dīpikā* on *Vidagdhamukhamaṇḍana*
14. Gaṇapati - *Candrikā* on *Caurapañcāśikā*
15. Guṇanātha - *Māghatattvasamuccaya* on *Śiśupālavadha*

16. Janārdana - *Sūktipramodikā* on *Naiṣadhīyacarita*,
    - *Dīpikā* on *Meghadūta*
17. Kṛṣṇānanda Jhā - *Bhāvārtha bodhinī* on *Devībhāgavata*
18. Mahādeva - on *Kirātārjunīya*
19. Mahīnātha - on *Śṛṅgāratilaka*
20. Manohara - *Bhāva vikāsana* on *Vāyubodha* of Kedāranātha
21. Nandalāla - *Bālabodhinī* on *Amaruśataka*
22. Narahari - *Dīpikā* on *Naiṣadhīyacarita*
23. Narasiṁha - *Pañjikā* on *Naiṣadhīyacarita*
24. Navanītarāma Miśra - on *Kumārasambhava*
25. Pītāmbara - on *Gathasaptaśatī*
26. Premadhara - on *Rākṣasakāvya*
27. Rāghava - on *Kirātārjunīya*
    on *Bhaṭṭikāvya*
28. Raghupati - *Vyākhyāsudhā* on *Kumārasambhava*
29. Rāma Upādhyāya - on *Meghadūta*
30. Rameśvarasiṁha - on *Kumārasambhava*
31. Rūpanātha - on *Rāmakṛṣṇavilomakāvya*
32. Śaṅkara - on *Durgāsaptas'atī*
33. Śavikara Miśra - *Rasamanjari/Rasasañjīvaṇī* on *Gītagovinda*
34. Sarasvatītīrtha - on *Meghadūta*

35. Śaśidhara - *Raghuprakāśa*
on *Raghuvaṁśa*

36. Śrīkānta Miśra - *Padabhāvārthacandrikā*
- on *Gītagovinda*

37. Śrīkanṭha - on Gītagovinda

38. Śrīkṛṣṇa (pati) Jhā - *Anvayālāpikā*
on *Raghuvaṁśa*,
on *Kumārasambhava*

39. Śrīnātha - on *Naiṣadhīyacarita*
on *Śiśupālavadha*

40. Śubhakaṇṭha - *Tippaṇa*
on *Kirātārjunīya*

41. Sukhāvasu Jhā - *Ratnamañjarī*
on *Nalodaya*
on *Śiśupālavadha*

42. Vidyāpati Miśra - *Vivaraṇa*
on *Ghaṭakarprakāvya*

2. PROSE

The number of prose-works written in Mithilā is very small. The earliest prose-writer is MM. Vidyāpati Ṭhakkura.[1] The *Bhūparikramā* and the *Puruṣaparīkṣā* are his two prose-compositions.

The *Bhūparikramā*[2] is one of the earliest works of the author earlier than the famous *Puruṣaparīkṣā*. For, in the first chapter of the latter there is almost a verbatim reproduction of the eight tales of the former. From the corpus of the *Bhūparikramā* it is evident that it was designed to be divided into four parts consisting of sixtyfive tales containing descriptions of sixtyfive places of pilgrimage, but, unfortunately, only one part of the work is available. It is divided into six chapters. It comprises eight tales in all, which contain description of eight holy places only. The first four chapters contain description of one holy place each, whereas the last two of two each. The places of holy shrines are situated *en route* from Naimiṣāraṇya to Mithilā. All the time of the composition of the work, the patron of our author, Devasiṁha, son of Śivasiṁha of the Oinwar dynasty, at whose instance the work was composed, lived at Śaktipīṭha in the Naimiṣāraṇya. The *Bhūparikramā* reads like a purāṇa. The description of holy places of pilgrimage is designed as an integral part of the description of the expiatory journey of Balarāma undertaken as a sequel to the act of killing a Brāhmaṇa in the Naimiṣāraṇya. In the lord of Drupada, Balarāma meets sage Dhaumya. The latter accompanies the former on the journey. At night he starts telling a tale to Balarāma. And this is the beginning of the *Bhūparikramā*.

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[1] For details *vide supra* pp. 2-3.

[2] Published, edited by Dr. Muīśvara Jhā.

The *Puruṣaparīkṣā*[1] is a fable. It is a collection of didactic tales written at the instance of King Śivasiṁha. The primary object of the book is to impart lessons of morality to boys of immature understanding. Besides, the work is also purported to be relished by cultural ladies well-versed in amorous sports.[2] In it the personality of the author is revealed in its entirety. His views on life and its objects are depicted here in a lucid style interspersed with instances of wit and humour. That the best work of the author is *Puruṣaparīkṣā* is not liable to dispute. It has a fine and interesting beginning. The element of interest, for the reader, is maitained throughout. The tales are all full of wisdom, wit and humour.

A Ṛṣi, Subuddhi by name, starts narrating stories to king Pārāvara in the city of Candrā tapa relating to the test of man. The king is anxious to search for a suitable match for his most beautiful and accomplished daughter, Padmāvatī, who has attained the marriageable age. The Ṛṣi, through the medium of these stories, lays down the criteria for discerning the real (and hence suitable) man from the common mass.[3] And hence the title of the work.

The *Puruṣaparīkṣā* is divided into four chapters, called *Pariccheda*. Each chapter consisting of a number of tales, seven being the minimum in the second, while fifteen the maximum in the fourth. In all the chapters there are storeis as well as counter-stories – the stories in contrast. But "inspite of its manifold merits, the *Puruṣaparīkṣā* has got poor poetry and faulty grammar."

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[1] Published, edited by the late Paṇḍita Ramānātha Jhā.

[2] *Vide* introductory verse No 3.

[3] ibid., verse No 9.

The *Sūktimuktāvalī*[1] of MM. Gokulanātha Upādhyāya[2] is a unique prose-work consisting of seven chapters containing didactic tales of citraṅgadā, Parjanyakanyā, Vedavatī, Madayantī, Mandodarī and others purported to instruct indirectly crown-prince Narendra Siṁha and prince Gopālasiṃha, son of Phate Sāha, King of Garhwal with capital at Śrīnagara.[3] The tales are all aimed at raising the moral standard of the princes and inculcating religious fervour in their mind. They abound in grandiose descriptions, couched in fine prose, full of figures of speech.

MM. Parameśvara Jhā[4] is the author of two prose works falling in the category of *ākhyāyikā*. They are *Kusumakalikā ākhyāyikāa*[5] and *Sīmantinī Ākhyāyikā*.[6]

The *Lakṣmīśvarīcarita*[7] of MM. Bālakṛṣṇa[8] is also an *ākhyāyikā*, complete in six *ucchvāsa*-s. Written in fine Sanskrit prose the work follows in the

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1. Published, Varanaseya Sanskrit University, Varanasi, 1963.
2. For details *vide supra* pp.22-25.
3. cf. *śrīnagara vāsava iva jayati śrīphate patisāhaḥ* /.
4. For details *vide supra* p.42.
5. Referred to in the *Mithilā-tattva-vimarśa* p.109.
6. *ibid*. pp.110-111.
7. Published, Rameshwar Press, Darbhanga 1921.
8. For details *vide supra* pp.44-45.

foot-steps of the famous *Harṣacarita*. The first four chapters deal with characteristic benedictory verses, verses calculated to praise the good and denounce the evil souls, verses giving the genealogy of the author, verses describing the seasons etc. along with the depiction of the early life of Mahārānī Lakṣmīśvarī, the youngest of the three wives of Mahārāja Lakṣmīśvara simha of Darbhanga. The description of Mithilā Raj from MM. Maheśa Ṭhakkura to Lakṣmīśvarasiṁha is the subject matter of the fifth, while the last is solely dedicated to the life and benficence of the Mahārānī.

The prose-work is published with an auto-commentary by the author entitled *Sūkṣmārthavivecikā*.

Matinātha Miśra,[1] a scholar of sanskrit at present engaged in literary activities has composed a *gadyakāvya, Maharṣiviśvāmitra* by name.[2]

The commentators, hailing from Mithilā, on prose-works include Jagaddhara,[3] the author of the *Tattvadīpnī* on the *Vāsavadattā* of Subandhu,[4] Śymasundara,[5] the author of the *Vaijayantī* on the *Śivarājavijaya* of Ambikādatta Vyāsa and Vāsudeva, son of Devanātha on the Vāsavadattā.

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1. For details *vide supra* p.51.
2. Published, ag Prakashak, Delhi, 1995.
3. For details *vide supra* p.4.
4. Quoted by Śivarāma o the *Vāsavadattā*.
5. For details *vide supra* p.50.

3. CAMPŪ

The *Kumārabhārgavijayacampū*[1] is the oldest of a few available *campūkāvya*-s written in Mithilā. Its author was Kavirāja Bhānudatta.[2] It is complete in twelve chapters, called *ucchvāsa*. It deals with the marriage of Śiva and Pārvatī and the birth and heroic exploits of Kumāra Kārtikeya. It comes to a close with the description of the death of Tarakāsura. The theme of the compū is based on the *Śivapurāṇa* and the *Skandapurāṇa*. The campū, *inter alia*, gives a detailed account of the forefather of the author. The genealogical information gathered from the verse of this *campū* is in consonance with the *pañjī*-records. They prove, beyond a shadow of doubt, that the present work is composed by Bhānudatta, the celebrated author of the *Rasamañjarī*, the *Rasataraṅgiṇī* etc.

The *Campū* opens with an obeisance to the Boar-icarnation of Lord Viṣṇu, at the tip of whose tusk is dancing the earth, in which the stars act as the necklace; the cloud as the forehead mark; the divine river - the Gaṅgā the garland; the moon the sport-mirror and the sun the ear-ornament. It contains picturesque descriptions of the beautiful scenes of Nature, of Kumārakārtikeya's march for conquest, of the battle-field and the pitched battle. The depiction of the home-coming of the divine commander-in-chief brimming with joy over the victory, towards the close of the book, is also worthy of note.

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[1] Published in the *Kavirājabhānudatta-granthāvalī* edited by the present writer, Mithila Research Institute, Darbhanga, 1988.

[2] For details *vide supra* pp.8-11.

The benedictory verse is followed by encomium for the good and opprobrium for the bad. As a part of the description of the march for conquest one finds beautiful description of holy places like Kāśī and Prayāga. The author's deftness of vivid description is discribled in his description of Pārvatī's birth, childhood and youth. The description of Pārvatī's *svayaṁvara* is deeply influenced by the description of Indumati's *svayaṁvara* by Kālidāsa. Pārvatī sees Śiva in dream. She is enamoured of item but finding no way out to win his favour takes recourse to a very difficult form of penance. All this is in consonance with the *Kumārasambhava* of Kālidāsa but the ingenuity of Bhānudatta lies in getting the marriage solemnized after the bride chooses the groom in a *svayaṁvara*.

Bhānudatta is an accomplished another and so his use of choicest figures of speech both in prose and verse adds charm to the *compū*.

Next, in chronological order, comes the *Jānarājacampū*[1] by Bālakavikṛṣṇadatta[2] It contains more veses than prose-paragraphs. The number of the former is 305, whereas that of the latter is only 37. This *campū* is important both from literary and historical points of view. Its historical importance lies in a detailed description of the kings of the Bhosla-dynasty of Nagpur with special stress on the account of king Raghuji and his son Jāujī. The

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1. Published by the Gangānātha Jhā Kendriya Sanskrit Vidyapeeth, Allahabad, 1978.
2. For details *vide supra* pp.27-29.

religious favour, munificence and bravery etc. of the Bhosla-kings have been put on records with facts and figures in this *campū* and this goes a long way in keeping the glory of these kings alive till present day. The ancestors of king Jānujī and his descendants, who were contemporary to Kṛṣṇadatta, have all been described in detail. This *campū* focusses a flood of light on the administration of the kings of the said dynasty. The mention of historical event contributes lot to the historical importance of the *campū*.

While description the Bhosla-kings Kṛṣṇadatta, first of all, dwells upon the qualities of head and heat of Sudhājī. This is followed by the description of his son Bāpojī. There after Bimba, son of Bāpojī, is described. Then comes Raghujī. Raghujī's deftness in riding, archery and use of arms and ammunitions have been beautifully presented. Jānujī was his son from his first wife. He became famous as Jānarāja, the hero of the *campū*. Jānujī's younger brother was Sābājī. Their step brothers were Mudhājī and Bimbajī II. Raghujī got performed the marriage of his four sons and then set out for conquest. A detailed description of his conquests is of historical importance. Similarly, the heroic exploits of Jānarāja also have been discussed *in extenso* and they are of immense historical value.

The litrary aspect of the *campū* is of no less importance. The apt use of the three *rīti*-s, the three *guṇa*-s and choicest *śabdālaṅkāra*-s and *arthālaṅkāra*-s proves the poetic maturity of the author. The *Vīra-rasa* is the predominating sentiment of the work and other *rasa*-s also have found their place, when circumstance have so demanded. A variety of metres has been used in the verse, the majority of which is in the Śārdūlavikrīḍita. Although the author has taken due case to avoid blemishes of poetry, certain defects like *Duḥśravatva, Cyutasaṁskāra, Kliṣṭatva* and *Aślīlatā* have cropped up. The *campū* abounds in wise sayings. They are memorable. They fit in the context. Some of them are based on religion, politics and ethics, while others are general in nature. The descriptive talent of the author is at its best in the description of battles.

DHARMADATTA *alias* BACCĀ JHĀ

Dharmadatta *alias* Baccā Jhā is the author of the *Sulocanāmādhava campū.*[1] He was born in second half of the nineteenth century on the ninth day of the bright half of the month of Caitra in the year 1856 of the Christian era.[2] The late Paṇḍita Śaśinātha Jhā also opines that Baccāā Jhā was born in 1913 of the Vikrama era,[3] which corresponds to 1856 A.D. but the late Paṇḍita Rāmacandra Miśra is of opinion that the great philosopher was born in 1917 Vikrama saṁvat,[4] corresponding to 1860 A.D. Probably, on this very basis, Dr. Kāśīnātha Miśra also fixes the year of birth of the author as 1860 A.D.[5] He passed away in 1918 A.D.

A scion of the *Sakurī*-branch of the

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1. Published by the Mithila Research Institute, Darbhanga, 1973.
2. *Vide* p.2 of *'Sulocanāmādhavacampū kā samīkṣātmaka adhyayana'* by Smt. Sharan Kaur.
3. *Vide* p.49 of the editorial note on the *Sulocanāmādhava campū.*
4. *Vide* p.62 of *Vidvad Vibhūti.*
5. *Vide* p.1 of introduction to the *Sulocanāmādhava campū.*

Gaṅgautī-family. Dharmadatta *alias* Baccā Jhā was the son of Durgādatta *alias* Bābūlāla Jhā and the grand-son of MM. Baburaiya Jhā. Lalitamaṇi was the name of his mother. He adored the chair of the principal, D.S.S. College, Muzaffarpur. He was an adept in all the branches of Indian philosophy. His literary genius finds its expression in his only voluminous *campū-kāvya, Sulocanāmādhava campū* by name. It has for its source the fifth and sixth *adhyāya-s* of the *Kriyāyogasārakhaṇḍa* of the *Padmapurāṇa*, which contains the story of Sulocanā and Mādhava. This *campū* comprises thirty six *ucchvāsa-s*. The author has not made any vital change in the pouranic story. He has, of course, made it highly poetical. Praceṣṭa, abductor of Sulocanā, has been portrayed by the author as very faithful to Mādhava with a view to presntig Sulocanā as a lady of very chaste and pure character.

The prose-style of the author is influenced by Bāṇabhaṭṭa. The use of choicest figures of speech adds charm to the prose. The use of *anuprāsa, utprekṣā, upamā arthāntaranyāsa* etc. contributes to the poetic charm of the *campū*. The depiction of love between Sulocanā and Mādhava is the theme of the work. Both the phases of *śṛṅgāra-sambhoga* and *vipralambha* have been portrayed with equal success. The latter has, however, as usual, an upper hand from the beginning to the thirty fourth *ucchvāsa* we have the description of the height of *vipralambha*. The *sambhoga* comes towards the end, i.e., in the penultimate *ucchvāsa*. So far as the *rīti* is concerned, all the three are used in accordannce with the situation, but, considered as a whole, the campū can be treated as a composition in the *Pāncālīrīti*. So far as the use of metres is concerned almost all which is in the Śārdūlavikrīḍita. Although the author has taken due case to avoid blemishes of poetry, certain defects like *Duḥśravatva, Cyutasaṁskāra, Kliṣṭatva* and *Aślīlatā* have cropped up. The *campū* abounds in wise sayings. They are memorable. They fit in the context. Some of them are based on religion, politics and ethics, while others are general in nature. The descriptive talent of the author is at its best in the description of battles.

DHARMADATTA *alias* BACCĀ JHĀ

Dharmadatta *alias* Baccā Jhā is the author of the *Sulocanāmādhava campū.*[1] He was born in second half of the nineteenth century on the ninth day of the bright half of the month of Caitra in the year 1856 of the Christian era.[2] The late Paṇḍita Śaśinātha Jhā also opines that Baccāā Jhā was born in 1913 of the Vikrama era,[3] which corresponds to 1856 A.D. but the late Paṇḍita Rāmacandra Miśra is of opinion that the great philosopher was born in 1917 Vikrama saṁvat,[4] corresponding to 1860 A.D. Probably, on this very basis, Dr. Kāśīnātha Miśra also fixes the year of birth of the author as 1860 A.D.[5] He passed away in 1918 A.D.

A scion of the *Sakurī*-branch of the

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1. Published by the Mithila Research Institute, Darbhanga, 1973.
2. *Vide* p.2 of '*Sulocanāmādhavacampū kā samīkṣātmaka adhyayana*' by Smt. Sharan Kaur.
3. *Vide* p.49 of the editorial note on the *Sulocanāmādhava campū.*
4. *Vide* p.62 of *Vidvad Vibhūti.*
5. *Vide* p.1 of introduction to the *Sulocanāmādhava campū.*

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The *Guṇeśvaracarita campū*,[2] composed by Kaviśekhara Badarīnātha Jha[3] comes next. This *campū* falls in the category of *campu-s* written on the life and attainments of a important personality. That personality, in the present case, is Mahārāja kumāra Guṇeśva rasiṁha. This *campū* is divided into four *ucchvāsa*-s. The first deals with the derivation of the word Mithilā, its boundary, its rites, its places of pilgrimage, its holy shrines, its saints and sages, its scholars of repute and its anecdotes based on the *Veda*-s, the *Smṛti*-s, the *Purāṇa*-s and the epics. It is a mine of information with historical and literary importance. The second is devoted to a detailed description of kings of the *khaṇḍabalā*-family from Mahārāja Mādhavasiṁha to Mahārājādhirāja Kāmeśvarasiṁha, the last king of the dynasty. The third and the fourth have for their subject matter the life and attainments of Guṇeśvarasiṁha.

The beautiful description of the autumn season in the third *ucchvāsa* reminds the readers of the one by Vālmīki. The life-sketch of the hero is complete and unabridged. Even the minutest details are mentioned. In due course winter and spring seasons

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1. *Vide* pp.55-56.
2. Published Raj Press, Darbhanga, 1952.
3. For details *vide supra* pp.45-47.

are also described. The fourth *ucchvāsa* delineates the cruelty of Fate. Guṇavatī his beloved wife is dead. The depiction of pathos is very remarkable. This is followed by the marriage of Guneśvara siṁha a second time with a view to performing rituals according to Śāstra-s. The detailed discription of places of pilgrimage forms a part of the visit of holy shrines by Guṇeśvara-siṁha. An account of the books and digests composed by him is also incorporated in the work. The *campū* also describes his death at Vārāṇasī.

Judged from the literary point of view, the *Guṇeśvaracarita campū* is definitely a high-class piece of literature. All the *rīti*-s and *guṇa*-s have been taken recourse to according to the exigency of the situation. A variety of figures of speech and a number of metres have been used. The *campū* contains illustrations of three varieties of *Vīra-rasa-Yuddhavīra, Dānavīra* and *Dharmavīra*.

In addition to these *Campū-Kāvya-s* the following are reported to have been composed by persons noted against them :-

(a) *Vidvadvilāsa* - Kiśorī Jhā[1]

(b) *Daśarathābhiśāpa campū* - Girijānanda Jhā[2]

(c) *Abhijñānamaithila campū* - Bunnīlāla Dāsa[3]

(d) *Rameśvara campū* - Śyāmasundara Jhā[4]

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[1] For details *vide supra* p.50.

[2] For details *vide supra* p.52.

[3] The mauscript is preserved in the house of the Late Paṇḍita Ratneśvara Thakkura of village Kharauā, Tamuriā, district Madhubani.

[4] For details *vide supra* p.50.

4. DRAMA

MURĀRIMIŚRA

Murāri Miśra was the son of Vardhamāna and Tantumatī. He belonged to the Maudgalya-gotra. He is called Bālavālmīki. Ratnākara in his *Haravijayamahākāvya* refers to Murāri as a playwright.[1] Jayadeva in his *Prasannarāghavanāṭaka* imitates Murāri's *Anargharghavanāṭaka*.[2] Thus it is evident that Murāri flourished earlier than both Ratnā Kara and Jayadeva. Singh has rightly placed him "in the latter part of the eighth century A.D. or at the beginning of the ninth century A.D."[3]

Murari is traditionally believed to be a Maithila-scholars have advanced cogent arguments to prove that the dramatist hailed from Mithilā. They have analysed the idioms and phraseology of the drama. They have enumerated the names of commentators, most of whom belonged to Mithilā. They have taken into account the presence of the dramatists description of Mithilā in a journey from Laṅkā *en route* to Ayodhyā. They have also brought to the notice of scholars that these are brāhmaṇa-s of Maudgalya gotra in Mithilā as well. The *Murāripada cintā* by the Paṇḍita Umānātha Jhā, the present writer's father, is an illuminating research paper.[1] The post-graduate dissertation by Viśveśvara Jhā on Murāri is also informative.[2]

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[1] Canto XXXVIII - verse 68, G.J.K.S. Vidyapeeth, Allahabad, 1983.

[2] *Vide* II-34, VII-83.

[3] History of Tirhut - p.151.

Besides the *Anargharāghava*, Murāri wrote the *Bālacarita*.[3]

The *Anargharāghava* deals with the story of Lord Rāma and Sītā. It is not upto the mark, if considered historically. It is more poetic than dramatic. "His diction is inscrutable and his ideas are far-fetched and in most cases unnatural. Anyhow he shows himself a master of scholarly reading and ready vocabulary. Viewed as classic poetry, "his work finds a middle place in the pantheon," says Singh.[4] Chaudhary, however, refers to his "original similes, lyrical harmany", "purity of conception, delicacy of feeling and brilliancy of facts."[5] Krishnamachariar opines "European critics have been unable to appreciate."[6]

ŚRĪKṚṢṆA MIŚRA

Śrīkṛṣṇa Miśra is the author of an allegorical drama, *Prabodhacandrodaya*[7] by name. He calls himself a resident of Śāla-grāmatīrtha or Cakratīrtha. Dr. Umeśa Miśra is inclined to identify it with Hariharakṣetra or Hajipur.[8] Since the dramatist refers to Sindhu, Gāndhāra, Pārasīka, Magadha, Aṅga, Vaṅga, Kaliṅga, Pāñcāla, Mālavā, Ābhīra and Avatī as *mlecchadeśa* none of these can be entertained as his native place. His contempt for Gauḍa, specially Rāḍhāpurī, also precludes the possibility of its being his birth-place.[1] Probably on these very ground, Taylor calls him a Maithila.[2] Dr. Miśra supports his thesis by showing a borrowing of a half-śloka by Śrīkṛṣṇa Miśra from Murāri Miśra, the author of the *Anarghrāghava*.

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[1] Read at the XIVth session of the A.I.O.C., Darbhanga.

[2] Submitted to the Mithila Research Institute Darbhanga.

[3] *Vide Anargharāghava* - VII - 146.

[4] *Vide* History of Tirhut p.151.

[5] Vide Sanskrit Drama in Mithilā - Prof. R.K. Chaudhary - J.B.R.S. - XLIII - pp.34-60.

[6] *Vide* History of classical Sanskrit Literature - pp.638 ff.

[7] Published in different editions.

[8] *Vide* his paper *prabodhacandrodayanāṭaka-Kā upodghāta* - J.B.R.S. - December 1953 p.436.

Since the play was staged, as *Sūtradhāra* informs, before Mahārāja Kīrtivarman (1049-1100), the second half of the eleventh century can safely be assigned to its composition.

MM. JAYADEVA MIŚRA *alias* PĪYŪṢVARṢA

MM. Jayedeva Miśra was the son of Mahādeva. Sumitrā was the name of his mother. In his works the son refers to his parents by name.[3] He was a Śrotriya of Kauṇḍinya-gotra, says the late MM. Dr Sir Gaṅgānātha Jha.[4], 1906. Peterson,[5] Keith[6] and Krishnamacharia[7] opine that he hailed from Kuṇḍina or Kuṇḍinapura in Vidarbha (Berrar) but Jayadeva's contempt for south as expressed in his

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1. *Vide ibid.*
2. J. Taylor in his introduction to his English translation of the *Prabodhacandrodaya*, Bombay, 1893.
3. *Vide Prasannarghava* - p.6 and *Candrloka* I - 16.
4. *Vide* his commentary on the line *'na nva 'yaṁ pramāṇapra viṇo 'pi śrūyate/'* -published, Medical Hall Press, Kāśī 1906.
5. *Vide* introduction to *Subhāṣitāvalī* -p.37.
6. *Vide* The Sanskrit Drama in its origin, development, theory and practice - p.244.
7. *Vide* History of Classical Sanskrit Literature - p.645.

drama, *Prasannarāghava*[1] has led Paranjape[2] to hold that the dramatist hailed from north. Banerji Shastri and Jhā are of opinion that "he was an originaire of Mithilā" and "Peterson's remark may refers to his sojourn at Amarāvatī or Vidarbha."[3]

Jayedeva is remembered as Pīyuṣa varṣa (one showing nectar) because of his mellifluous verse. His melodious diction has a signular charm. He wrote a seven-act drama entitled *Prasanna-rāghava*, drawing its theme from the *Rāmāyaṇa*. Though these are in it certain inaccuracies from the dramatic point of view, it is still considered superior to many later dramas written on the life of Rāma.[4]

Since the *Prasannarāghava* has been cited by Vallabhadeva in the *Subhāṣitā-valī*, compiled in 1247 A.D., Jayadeva must have flourished before that date. But he was born definitely after Ruyyaka, the author of the *Alaṅkārasarvasva*. For, in the *Candrā loka* he has reproduced Ruyyaka's definition of *Vikalpālaṅkāra*.[5] Ruyyakaś pupil Maṅkhaka, author of the *śrīkaṇṭhacarita* was a protege of king Jayāpīḍa of Kashmir (1128-1149 A.D.). This places Pīyūṣavarṣa Jayadeva in the end of the twelfth and begining of the thirteenth century A.D. These it may be noted that Pīyuṣavarṣa was known to siṁhabhūpāla, the author of the *Rasārṇava-sudhākara*[6] and also to the compiler of the *śārṅga dharapaddhati*.

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1. cf. *'kenā' pi dākṣiṇātyena naṭāpasadena' et seq.*
2. *Vide* introduction to the *Prasannarāghava* - p.XIV.
3. *Vide* 'A note on Pakṣadhara Miśra - J.B.O.R.S. - Vol. XXIV.
4. For summary *vide* keith: Sanskrit Drama :- pp.244-246.
5. *Vide* p.68, Bombay, 1939 edition.
6. *Vide* III - 171.

So far as Pakṣadhara Jayadeva is concerned, he came later. There is a manuscript of the *Viṣṇupurāṇa* proposed by Pakṣadhara himself in L.S. 345, correspoding to the year 1464 A.D. This is also in consonace with the traditional contemporaneity of Pakṣadhara and Vidyāpati.

AMAREŚVARA *alias* AMAREŚA

Amareśvara *alias* Amareśa was the son of sāreśvara *alias* Sāreśa and the great grand-ṣon of Dharmeśvara *alias* Dharmadatta of the *Brahmapura*-branch of the *Dariharā*-family. The Royal Asiatic Society of Bengal, Calcutta possesses a manuscript of his two act humorous play, entitled the *Dhūrtaviḍambana*. Dr. Śaśinātha Jha is engaged in editing it. He appears to have flourished in the quarter of the thirteenth and beginning of the fourteenth century A.D.

KAVIŚEKHARĀCĀRYA JYOTIRĪŚVARA

Kaviśekharācārya Jyotirīśvara Ṭhakkura was the son of Rāmeśvara and the grand-son of Dhīreśvara Ṭhakkura.[1] He was the great grand-father of MM. Vidyāpati Ṭhakkura, the immortal lyricist-cum-scholar of Mithilā. Jyotirīśvara is said to have been a friend of king Harisiṁhadeva of the Kārṇāta-dynasty.[2] The period between 1280 and 1340 is assigned to Jyotirīśvara. A *prahasana*, entitled the *Dhūrtasamāgama* is composed by Jyotirīśvara. It is a one-act humorous play. It was written to be staged at the celebration of the king's victory in a battle

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1. Some call him son of Dhaneśvara and grand-son of Rāmeśvara.
2. For the age and identity of Jyotirīśvara *vide* Paṇḍita Ramānātha Jhā's paper in JBRS - XXXVII pts 3-4.

with a Sultan. A lovely host of, Anangasenā is the bone of contention between Durācāra and his guru Viśvanagara. Both want to keep her as a personal possession. She expresses her desire to get the dispute settled through a arbitration. The arbitrator is Asajjāti, a clever Brāhmaṇa. He decides to keep the harlot with himself till the final settlement of the dispute. While she is with him the Vidūṣaka covets her. Mūlanāśaka, the barber had advanced some money to her. He asks her to repay it. She refers him to Asajjāti who pays out of the pupil's money. Asajjāti asks the barber to shave his hairs but the cunning barber instead chains his hands and feet and leaves the place. He cries for help and the Vidūṣaka comes to his rescue. Banerjee holds that another three-act *prahasana,* called *Muṇḍctaprahasana,*[1] "is also probably by the author of the *Dhūrtasamāgama*".[2]

With Jyotirīśvara had started an innovation in some of the Sanskrit dramas of Mithilā. In addition to the traditional use of Sanskrit and Prakrit, the local language Maithilī also found a place in dramas. In early stages the use of Maithilī was very limited but gradually, as the local audience became interested, the use of sanskrit itself began to dwindle into insignificance. At a later stage it began to be used only for stage-direction and finally the use of sanskrit was totally dropped and thus four Maithilī drama was born. Certain champions of Maithili literature hold the opinion that right from *Dhūrtasamāgama* the plays with Maithilī are all Maithilī-dramas but a section of sanskrit scholar is of the view that a few of the dramas of earlier stage in which sanskrit is predominently used should be classified under the head 'Sanskrit drama'.

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[1] Peterson's Report 11-122 - a work by śiva jyotirīśvara.

[2] *Vide* p.91 of his contribution of Bihar to Sanskrit Literature, K.P.J. Institute, Patna, 1973.

Jyotirīśvara also composed two works on eortics - the *Pañcasāyaka* and the *Raṅgaśekhara*. In Maithilī he wrote the first prose-piece entitled *Varṇaratnākara*.

In the *Gorakṣavijayanāṭaka*, Vidyāpati[1] presents a story based on the supra-natural power of the yogī-s of the Nāthasect. The play depicts how by his unique penance and haṭhayoga Gorakhanātha succeeds in getting his guru Matsyendranātha freed from the bond of Māyā. The drama abounds in songs and dances. it has the histrionic quality of a fine play.

The *Maṇimañjarī* of Vidyāpati is a purely sanskrit nāṭikā. It was composed by the dramatist during the reign of king Śivasiṁha. The Erotic (Śṛṅgāra) is the dominant poetic sentiment in the play. The exquisite beauty of *Maṇimañjarī* has been described by Vidyāpati in fine verses. The second half of the benedictory verse is also worthy of note.[2] Similarly, the description of the lotus-plant embraced by the rays of the morning sun is also marvellous.[3] The plot of the drama is interesting.[4]

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[1] For details *vide supra* pp.2-3.

[2] cf. *itye 'vaṁ navasaṅgamollasitayor dolā vilāsālasā dṛkpātāḥ*
śivayor abhinnavapuṣor vighnaṁ vinigh nantu vaḥ /.

[3] cf. *āśliṣṭā karapallavena mukulavyājād vimudraṁ mukhaṁ*
bāle 'vambujabāndhavena nalinī vismāpayantī sthitā /
apyā 'līva samīpametya madhurārāvair dvirephāvalī
manye mānavimocanāya racayatya 'syāḥ purovācikam //.

[4] For summary there of *vide* introduction (pp. XXX-XXXI) to the *Vidyāpatiśatakam* by Dr. Kāśīnātha Miśra, Janaki Prakashan, Patna - Delhi, 1992.

The *Gaurīdigambaraprahasana* of MM. Śaṅkara Miśra[1] is a humorous play dealing with the marriage of Śiva and Pāravatī. Śiva's failure in telling the names of his father, grand-father and great-grand-father at the time of the *gotrādhyāya* during *kanyādāna* evokes laughter.[2] Besides, there are other numerous instances of wit and humour in the play. While introducing the dramatist to the spectators, the *naṭī* informs that the dramatist had already composed two dramas, *Manobhava-parābhava* and *Kṛṣṇavinoda.*[3] Unfortunately, these two dramas are not available. The description of the spring-season and the breeze from the Malaya-mountain is fine. The benedictory verse invoking smiling Digambara Śiva, with his head bent down at seeing his mother-in-law Menā discard her clothes being burnt by his fire-emitting third eye, while she was performing His *nīrājana* at her door-step, to protect the spectators, is amusing.[4]

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[1] For details *vide supra* p.5.

[2] At last Brahmā, the officiating priest gets the *kanyādāna* compiled with the following :- "*om adya gotrarahitasya pravarahīnasya pitṛpitāmahaprapitāāmahahīnasya ajata varṇavibhāgasya anekakandarāvato himavataḥ putrīṁ gaurīnāmnīṁ imāṁ kanyāṁ sālaṅkārāṁ digambarāya gotrarahitāya niḥpravarāya pitṛpitāmahaprapitāmahahī nāya virūpākṣaya kapāline patnītvena tubhyam ahaṁ sampradade* /".

[3] cf. "*jeṇa kaiṇā kaṇhaviṇodaṇāḍaaṁ maṇohavaparāhavaṇāḍaaṁ a viraiam idaṁ pi pahasaṇaṁ teṇa viraiam* /".

[4] cf. "*nīrājanāṁ vidadhatīṁ śaśimaulimaulau*
tallocanānalaśikhāparidahyamānam /
vāso haṭhād vijahatīm avalokya manāṁ
smerānatānanavidhuḥ sa digambaro'vyāt //".

BĀṆA KAVI

Bāṇakavi, the author of the drama *Pārvatīpariṇaya*[1] came of the *Bhaṇḍārisama*-family of Maithila brāhmaṇa-s of vatsa-gotra. Traditionally he is regarded as an inhabitant of his *mūlagrāma* Bhaṇḍārisama, district Darbhanga. There is a temple of goddess Bāṇeśvarī in the village. The goddess is said to have been installed by Bāṇa. Some say that during the Muslim invasion from all sides, Bāṇa's daughter, with a view to pressing her chastity, prayed the Almighty and was herself turned into an icon of stone.

This Bāṇa is quite different from his name sake, the celebrated author of the *Harṣacarita* and the *Kādambarī*. According to the Maithila tradition Bāṇakavi was a friend Vācaspati Jhā, brother of MM. Rucipati, the author of a commentary on the *Anargharāghavanāṭaka* of Murāri. Since Rucipati enjoyed the patronage of Mahārāja Bhairavasiṁha, Singh has rightly placed him in the second half of the fifteenth century[2] A.D.. It is said, Vācaspati composed a verse condoling the sad demise of his friend.[3] Some ascribe that verse to one Vidyāpati, brother of Vācaspati.

The *Parvatī pariṇaya* is a drama containing five acts. The theme is the same as that of the *Kumārasambhava*. In the description of the marriage of Śiva and Pārvatī the marriage-rites of Mithilā have been dramatised. The drama is a mediocre one.

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[1] R. Schmidt, Leipzig, 1917.

[2] *Vide* History of Tirhụt, p.116.

[3] *Vide ibid*. The verse begins with *'dvastaḥ kāvyākhyameruḥ' et seq*.

The last verse of the *Virudāvalī* composed by Digambara Ṭhakkura[1] tells us that he had written a drama entitled *Uṣākarabandha* but since it is lost we are unable to throw any light on it.

MM. Harihara[2] is the author of two dramas, the *Bhartṛharinirveda* and the *Prabhā vatīpariṇaya*. The former is the only play based on a literary character. It is based on the immense popularity of the scholar - king. it deals with the desolation of Bhartṛhari by the death of his wife consequent upon the reported rumour of his own demise. By the consolation of a yogī his chagrin is changed into a state of complete indifference towards mundane affairs, so that, when recalled to life, neither his wife nor her child has any attraction for him. The play is divided itno five acts. MM. Mukunda Jhā Bakśī wrote a commentary on it. It is styled *Sukhabodhinī*.[3]

The *Prabhāvatīpariṇaya*[4] is a seven-act drama, depicting the love-story of Pradyumna son of Lord Kṛṣṇa and Prabhāvatī, daughter of Vajranābha, a demon. The plot is based on the adhyāya-s 21 to 27 of the *Viṣṇuparvan* of the *Harivaṁśapurāṇa*. Thus the theme is puranic. All other elements of a characteristic sanskrit drama are present in it. The predominating poetic sentiment is the Erotic. The Heroic is taken recourse to in the description of Pradyumna's war with Vajranābha, in which the latter is killed. A divine she-swan, Śucimukhī by name, comes down all the way from heaven to Vajranābhapura, the city of the demon and sons

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1. For details *vide supra* p.14.
2. For details *vide supra* pp.15-16.
3. Published, Vidya Vilas Press, Kāśī.
4. Published Chowkhamba, Vārāṇasī, 1969.

the seed of love for Pradyumna in Prabhāvatī's heart. She hands over the portrait of the lovely and loving heroine to the hero. The hero also turns love-lorn and resolves to obtain her by all means. Śucimukhī gives Pradyumna's portrait as well to Prabhāvatī. The first three acts depict pangs of separation. Acts four to six present a picture of pleasures of union. The final union follows the death of the demon by the hero in the last act. The episodes of love-letter, the heorine being vexed by a black-bee and entry of the hero at the opportune moment remind the spectator of the *Abhijñānaśakuntala*.

In the final, i.e., the fifth *dṛṣṭi* of the *Kāvyaḍākinī*, solely devoted to an exposition of poetic blemishes, the author, Kavīndra gaṅgānanda,[1] while illustrating *ananga-parivartana* refers to a *nāṭikā* of his, entitled the *Mandārāmañjarī*.[2] Unfortunately, it is not available.

MM. Gokulanātha,[3] a polyhistor composed two dramas entitled the *Amṛtodaya*[4] and the *Muditamadālasa*.[5]

The *Amṛtodaya* is a five-act allegorical drama describing "the progress of *jīva* from creation to

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1. For details *vide supra* pp.17-19.
2. cf. *"yathā mama mandāramañjaryāṁ rājñaḥ svayaṁ kṛtaṁ vasantavarṇanam anādṛtya vandivarṇanapraśaṁsanam"-* - *Kavīndragaṅgānandagranthāvalī* - p.169, Edited by the present writer and published by the Mithila Research Institute, Darbhanga, 1988.
3. For details *vide supra* pp.22-25.
4. Published, N.S.P., Bombay, 1897; also Vijay Press, Muzaffarpur, 1925. There is a Vārāṇasī - edition as well.
5. For details of publication vide supra p.68 (Ref 130).

destruction." It is highly philosophical and a bit difficult to comprehend. It protrays the evils of worldly existence. it appears that the dramatist has followed in the foot-steps of Śrīkṛṣṇa Miśra, the author of the drama, entitled *Prabodhacandrodaya*. The first act of the *Amṛtodaya* is called *śravaṇa-sampatti*; the second *mananasiddhi*; the this *nididhyāsandharma sampatti*; the fourth *ātmadarśana* and the last *apavargapratiṣṭhā*. The *dramatis personae* are mostly abstract, e.g., *śruti*, *Ānvik ṣikī*, parāmarṣa, pakṣatā, śraddhā nirveda, vividiṣā etc. *Patañjali*, *Jābāli Viduṣaka*, *Kañcukī* and others fall in the category of concrete characters. The verses are abstruse. There is a commentary on it styled *Saralā* by MM. Mukunda Jhā Bakśī.[1]

The *Muditamadālasanāṭaka* is a drama written by MM. Gokulanātha himself, although in the beginning of the drama the *Sūtradhāra* calls it *'kumāraśrī narendrasāhanibaddham'* (Composed by Kumāra Narendrasāhe). The *kta-pratyaya* in the word nibaddha is an instance of *antarbhāvitaṇyartha* (causative-sense implied therein) and as such it means *'kāritam'* and not *'kṛtam'*. There is not an iota of doubt regarding the authorship of the present drama. For, first, there is the similarity of technique of self-introduction by the dramatist through goddess Sarasvatī in the concluding portions of the dramas, the *Amṛtodaya* and the *Muditamadālasa*. Second verse from the latter have been quoted by the dramalist in his *Kāvyaprakāśavivaraṇa*[2] with

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1. Published with the Muzaffarpur edition.
2. *Vide* pp.156-157 and 161; compare pp.87 and 53 of the drama.

unambiguous remarkes '*yathā madīyamadālasāyām* (as in my *Madālasaā*).

This drama consists of seven acts. Its theme is the story of love and adventure culminating in the marriage of Madālasā, daughter of Viśvāvasu with Satyadhvaja, named Kuvalayāśva by his father king Śatrujit at the instance of sage Gālava, narrated in the *Markaṇḍeyapurāṇa*.[1]

In this drama the dramatists dramatic talent finds expression in the description of the accessories of sacrifice,[2] the terrific speech of the horse,[3] the palace of the demon,[4] the battle,[5] the dream world[6] and the like. Wit and humour find place in Medhātithi's description of the manner of riding a horse[7] as well as his description of the courtesan in the city.[8] And nothing can be more pathetic than the description of Viśvāvasu, a bereaved father, kissing the foot-prints of Madālasā, his daughter, with wide-stretched lips and not touching them far fear of being disfigured.[9] Queer imagination of the dramatist in certain cases are worthy of note[10] and so is verbal jugglery.[11] At interests these are certain

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1. *vide* adhyāya-s XXI - XXIV of the edition by Paṇḍita Jīvānanda Vidyāsāgara, Saraswati Press, Calcutta, 1879.
2. *Vide Muditamadālasa* - p.25.
3. *ibid*. pp.19-21.
4. *ibid*. pp.55-56.
5. *ibid*. act IV.
6. *ibid*. p.52.
7. *ibid*. p.8.
8. *ibid*. p.11.
9. *ibid*. p.5 (verse No 14).
10. *ibid*. p.15 (verse No 27).
11. *ibid*. pp. 114-116 and 117-119.

verse composed in a terse style characteristic of śāstrīya-treatises. They remind the reader of the warning given by the author of the *Naiṣadhīyacarita*:-

'ma 'smin khalaḥ khelatu'[1]

MM. JAGADDHARA *alias* JAGANNĀTHA

MM. Jagaddhara *alias* Jagannātha Upādhyāya is the younger brother of MM. Gokulanātha Upādhyāya. He composed a drama, entitled the *Atandra-candrikā*[2] for his patron king Phate sāha of garhwal. He was "the tenth guru of Goṁḍhi Miśra's school of Śarayantrin-s".[3] Vidyākara cites three verses of Jagannatha in his anthology styled *Vidyākarasahasraka*.[4]

The *Gītadigambara*[5] of Moho. Vaṁśamaṇi Jhā[6] is a drama composed to be staged on the occasion of the *Tulāpuruṣadāna* by Pratāpamalla of Kaṭhamāṇḍu in 1577 of the śaka era, corresponding to 1655 A.D. The purpose behind its composition was to entertain the princes and scholars invited to witness the ceremony.

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[1] One is also reminded of the following famous Maithilī-saying :- *gokulanātha pihānī bhāna / paṇḍita nothi se bujhathi sujana //*.

[2] Catalogus Catalogorum - I - p.196; a copy of the manuscript is preserved in the Patna University Library, Patna.

[3] *vide* p.322 of R. Jhā's paper 'The declaration of a Śarayantrī' - A.I.O.C. XIIth session; vide also G. Jhā : *Kavirahasya* - pp. 73-74.

[4] Vese Nos 396, 397 and 443.

[5] *Vide* Cat. Cat. III - 33; H.P. Shashi - Reports I-18.

[6] For details *vide supra* p.19.

In the seventeenth century A.D. many three-language-formula-dramas were written in which Govinda Miśra's *Nalacarita* based on the *Mahābhārata*, Rāmadāsa Jhā's four-act *nāṭikā*, *Ānandavijaya* depicting the supernatural love of the Divine Couple Rādhā and Kṛṣṇa and Devānanda's *Uṣāharaṇa* based on the *Śrīmadbhāgavata* are treated by Sanskrit scholars as Sanskrit plays and not Maithilī dramas.

In the eighteenth century A.D. Bālakavi Kṛṣṇdatta.[1] composed two dramas, namely, the *Kuvalayāśvīya* and the *Purañjanacarita*.

The *Kuvalayāśvīya*[2] is a seven-act drama based on a part of the story of Madālasā and Kuvalayāśva narrated in the *Mārkaṇḍeya-purāṇa*. No vital deviation from the source has been made by the dramatist. The demon appearing in the garb of an ascetic to cheat Kuvalayāśva in the sixth act of the drama is named Dhūmaketu,[3] whereas in the *Mārkaṇḍeyapurāṇa* and the *Muditamadālasa* of Gokulanātha he is called Tālaketu. Kṛṣṇadatta's style is simple, natural and forceful. The description of Vārāṇasī and *tapovana* are fine. He is very much influenced by the dramas of Kālidāsa and Bhavabhūti. At places he has not only borrowed the ideas but also their phraseology.

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[1] For details *vide supra* pp.27-29.

[2] *vide* Mitra - Notices - vol. VI - No 2035; Des. Cat. of Mss in Mithila - vol.II - No 32, incomplete copies of the ms are preserved in K.S.D.S.U. Library, Darbhanga (Bundle No 345, ms. Nos.1 and 35) and G.J.K.S. Vidyapeeth, Allahabad (No *nā* 5008/17).

[3] This information is based on the summary of the sixth act of the drama published in Mitra's Notices.

The *Purañjanacarita*[1] comprises five acts. The source of the drama is the story of Purañjana narrated in the fourth *skandha* of *Śrīmadbhāgavata.*[2] From the prologue of the drama it is evident that the drama was staged in the court of Devājīpanta near the gate of Veṅkateśakeśava.

In both the dramas of Kṛṣṇadatta varieties of metres and figures of speech pertaining to word and meaning have been used. besides, the dramas abound in fine wise-sayings (*sūkti-s*) which are still remembered in Mithilā.

MM. Parameśvara Jhā (1856-1924)[3] wrote a drama, styled Mahiṣāsuravadha,[4] based on the *Durgāsaptaśatī* forming part of the *Mārkaṇḍeyapurāṇa*.

MM. Harṣanāthā Jhā[5] (1847-1898) composed two five-act dramas, *Uṣāharṇa* and *Mādhavānanda*. The former depicts the story of Uṣā and Aniruddha as narrated in the *Śrīmadbhāgavata*. Based on the *Rāsapañcādhyāyī* of the *Śrīmadbhgavata* and the *Harivaṁśa* the latter portrays the amorous sports of the Divine Couple, Rādha and Kṛṣṇa. He also wrote two more dramas *Rādhākṛṣṇamilananāṭaka,* also called, *Siddhāśramalīlā* and *Sudāmacarita*.

DEVAKĪNANDANA

Maho. Devakinandana *alias* Mukunda *alias* Madhusūdana Miśra was the son of Būḍhana and grand-son of Abhirāma of the *Hāṭī*-branch of the *Sodarapura*-family. He was a Naiyāyika patronized by Mahārāja Maheśvara Siṁha (1850-1860) of the *Khaṇḍabala*-family and it was at his court that Devakīnandana composed his only literary work - a four-act drama, *Jānakī-pariṇaya*[1] with the marriage of Sītā and Rāma as its theme.[2]

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[1] Edited by Dr. S.L. Katre, Vidarbha Samshodh Mandal, Nagpur.

[2] *vide adhyāya-s* XXV-XXIX.

[3] For details *vide supra* p.42.

[4] *vide Mithila-tattva-vimarśa* - vol. II p.111.

[5] For details *vide supra* pp.38-39.

Bhānunātha composed Maithilī-cum-Sanskrit drama, *Prabhāvatīharaṇa* by name, at the instance of his patron Mahārāja Maheśvara-simha. Like many other dramas of this type it is a mixed dramatic composition.

ŚIVANANDANA MIŚRA

Śivanandana Miśra was an inhabitant of village Debhārī. Born in 1880 A.D., he was a pupil of MM. Kṛṣṇasiṁha Ṭhakkura and a protege of Janeśvarasiṁha of the *khaṇḍabalā*-family. His *Gajānanacarita,*[3] a seven-act play is the only work of Śivanandana available to us. It depicts the valour of Lord Gaṇeśa. The chief sentiment of the play is the Heroic. The verses are all composed in a forceful style. The dialogue between Skanda and Gaṇeśa is amusing.

Śivanandana passed away in 1930 A.D.

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1. Published, Union Press, Darbhanga, 1894.
2. cf. *sītārāmavivāharītivalitaṁ sindhuprabandhāmvitam /*
   kartuṁ svalpataraṁ sunāṭakam ahaṁ sveṣṭapradaṁ prārabhe //.
3. A copy of the ms is preserved in the Mithila Research Institute, Darbhanga - Ms No 499/589. The drama has also been referred to by R.K. Chaudhary in his article published in J.B.R.S. - XLIII - pt 2 p.59.

ṚAVINĀTHA JHĀ

Ravinātha Jha, son of Bābūdatta Jhā came of the *Rajaurā*-branch of the *Māṇḍara*-family. He belonged to Kāśyapa-goṭra. He lived in village Ṭhāḍhī. A great grammarian of his time Ravinātha was the head of the department of grammar at D.S.S. College, Muzaffarpur. He wrote a drama styled *Arghyalambodara*, depicting the life and adventures of Lord Gaṇeśa.

Devīkānta Ṭhakkura[1] composed a drama, *Mahiṣāsuravadha* by name, based on the *Durgā-saptaśatī*.

ṚDDHINĀTHA JHĀ

Ṛddhinātha Jh, son of MM. Harṣanātha Jhā of the *Sakarāḍhī*-family was born in 1890. He lived in village Śāradāpura, Ujāna, Darbhanga district. He passed away in 1970 A.D. He wrote five dramatic composition. They are as follows:-

(a) *Śaśikalāpariṇayanāṭaka*[2]
(b) *Pūrṇakāma*[3]
(c) *Prasādanāṭaka*[4]
(d) *Dakṣiṇāmūrtināṭaka*[5]
(e) *Aparapravāsanāṭaka*[6]

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1. For details *vide supra* p.48.
2. Published Raj Press, Darbhanga, 1947.
3. Printed at Darbhanga Press Company (Pvt.) Ltd., Darbhanga in san 1368 Fasli and published by the Late Umānātha Miśra of Katihar.
4. The ms is preserved with Dr. Śaśinātha Jhā of K.S.D.S.U., Darbhanga.
5. Preserved *ibid*.
6. Preserved *ibid*.

Of these the first two are published and the last three unpublished. The fist was written to be staged an the auspicious occasion of the Yajñopavīta of the late Kumāra Jīveśara siṁha, the eldest of the nephews of the late Mahārājādhirāja Kāmeśvara-siṁha. The second was composed on the occasion of the birth of a grand-son to the late Umānātha Miśra of Katihar.

The *Śaśikalāpariṇaya* is a small play in seven acts. It deals with the marriage of Śaśikalā, daugher of Subāhu with sudarśana, son of Bhāradvāja. The first act is called *nāyikāhṛdayagatabhāvaprakāśa*; the second *svasvadūtaprasthāpana*; the third *Kāśīprasthāna*; the fourth *pariṇayasamudyoga* and the last *Varaprāpti*.

The Pūrṇakāma is a one-act play with the *adbhuta-rasa* as its principal sentiment, *śṛṅgāra*, *hāsya*, *bhayānaka* and *karuṇa* are subordinate. The play is named after the hero - Pūrṇakāma, a young sage engaged in penance. Indra, jealous by nature, sends cupid and divine damsels to disturb him. They, however, do not succeed in getting their plans executed. Indra, at last, sends Mātali to bring Pūrṇakāma to the heaven. Pūrṇakāma reaches there but completely unattached to heavenly pleasures, he engages himself in penance on the holy celestial river Mandākinī. Indra feels proud of his success and is put to trouble. In fine, Nārada and Lord Viṣṇu come and take Pūrṇakāma to Vaikunṭhadhāma.

The *Prasādanāṭaka* contains only three acts. It deals with the struggle for independence and the role of Dr Rajendra Prasad in the freedom-movement and after independence.

The *Dakṣiṇāmūrtināṭaka* is a one-act play. It relates to the installation of Dakṣiṇāmūrti Śiva.

The *Aparapravāsanāṭaka* is also a one-act play based on an imaginary plot dealing with Rāma's visit to Janakapura, his father-in-law's capital, after he ascended the throne of Ayodhyā. It is humorous.

Girijānanda Jhā[1] wrote a small play entitled *Dvikusuma*. Gaṅgeśa Miśra[2] composed two dramas, *Gurudakṣiṇā*[3] and *Raghucarita*.[4] The forms comprises seven acts and deals with the story of kautsaś efforts for paying off gurudakṣinā to his guru, Varatantu. The latter is an account of the life and munificence of king Raghu.

Ānanda Jha[5] composed three dramatic composition :-

(a) *Hṛtparivartana*[6]

(b) *Punassaṅgama*[7]

(c) *Dahyaprathonmūlana*[8]

The first deals with the story of king Bhoja and his uncle Muñja. It depicts how the heart of Muñja who had sent his men to murder Bhoja, then a boy, but to usurp the throne, suddenly changed on going through the famous verse composed by Bhoja and

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1. For details *vide supra* p.52.
2. For details *vide supra* p.52.
3. Published, Janata Press, Madhubani 1965.
4. This information is reported by Paṇḍita Candeśvara Jhā, Retired Professor, Dept. of Sanskrit, L.N.M.U. Darbhanga.
5. For details *vide supra* p.49.
6. Published, K.S.D.S.U., Darbhanga, 1984.
7. *ibid.*, 1984.
8. *ibid*. 1984.

sent to Muñja for perusal.[1] The *Punassaṅgama* depicts the story of Pārvatī and Śiva and the *Dahyaprathonmūlana* advocates the eradication of the social evil of dowry-system.

Gaṅgādhara Miśra[2] has written Saptalā[3] - a collection of seven one-act plays.

Matinātha Miśra[4] has composed a five-act drama entitled *Rāṣṭrabandhu*[5] on the demolition and re-novation of the Somanātha-temple.

DR ŚAŚINĀTHA JHĀ

Dr Śaśinātha jhā of village Dūpa, district Madhubani is a teacher in the department of grammar in the K.S.D.S. University, Darbhanga. Born in 1954, he is engaged in publication of unpublished and out of print texts. He has written a dramatic composition, entiled *Pañjīprabandha-nāṭaka*[6] It dramatizes the history behind the compilation of *pañjī*-records in Mithilā. Besides, he has written a commentary on the *Pārvatīpariṇaya* of Bāṇa, *Subodhinī* by name.[7] He has composed *Madhudhārā*, a collection of verses. It is unpublished following is the list of scholar of Mithilā, in alphabetical order, who have commented upon *dṛśyakāvya*-s :-

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1. The verse beginning with 'māndhatā ca mahīpatiḥ / etc.
2. For details *vide supra* pp.54-55.
3. Published, Uday Press, Darbhanga, 1964.
4. For details *vide supra* p.51.
5. Published, Nag Prakashak, Delhi, 1995.
6. Published, K.S.D.S.U., Darbhanga, 1986.
7. Published K.S.D.S.U. Darbhanga, 1986.

1. Balabhadra - *Dīpikā* on *Hanumannāṭaka*
2. Bhavanāthā Miśra 'Ayācī' - on *Anargharāghava*
3. Bhavāno D/o Mahārāja Dhīrasiṁha - *Subodhajanikā* on *Veṇīsaṁhāra*
4. Chatrakara śukla - on *Anargharāghava*
5. Citradhara - on *Anargharāghava*
6. Daśaratha - on *Mālatīmādhava*
7. Dhameśvara - on *Anargharāghava*
8. Dharmānanda - on *Anargharāghava*
9. Gaṇeśadatta - *Uddhāra* on *Mālatīmādhava*
10. Gaṅgānātha Jhā - *Bhāvabodhinī* on *Prasannarāghava*
11. Gokulanātha - *Ṭippaṇa* on his own *Muditamadālasa*
12. Graheśvara - *Mudrādīpikā* on *Mudrārākṣasa*
13. Harihara - on *Mālatīmādhava* on *Anargharāghava*
14. Jagaddhara - on *Veṇisaṁhāra* - on *Mālatīmādhava* - on *Prabhāvatipariṇaya*
15. Jīvanāthā *alias* Āṁkhī Jhā - *Vivṛti* - on *Abhijñānaśakuntala*
16. Kṛṣṇa - on *Anargharāghava*
17. Lakṣmīdhara - on *Anargharāghava*

18. Mohanadāsa
Miśra - on *Hanumannāṭaka*
19. Mukunda Jhā Bakśī - *Saralā*
on *Amṛtodaya*
- *Sukhabodhinī*
- on *Bharatṛhari-nirveda*
- on *Anargharāghava*
20. Nānyadeva - on *Mālatīmādhava*
21. Naracandra - on *Anargharāghava*
22. Narahari Miśra - *Tippaṇī*
on *Abhijñạ̄naśakuntala*
23. Prajāpati - on *Mālatīmādhava*
24. Pṛthvīdhara - on *Mṛcchakaṭika*
25. Rāmacandra - on *Prasannarāghava*
26. Rāmadāsa - on *Prabodhacandrodaya*
27. Rucīkara - *Durnirūpaṇapadārthaviveka*
on *Prabodhacandrodaya*
28. Rucināṭha - on *Prabodhacandrodaya*
29. Rucipati - on *Anargharāghava*
on *Uttararāmacarita*
30. Śaṅkara
S/o Vāsudeva - *Rasacandrikā*
on *Abhijñānaśakuntala*
31. Śaṅkara - on *Anargharāghava*
32. Śaśināṭha - on *Pārvatīpariṇaya*
33. Tripurāri - on *Mālatīmādhava*
34. Vateśvara - *Mudrāprakāsa*
on *Mudrārākṣasa*
35. Viṣṇudatta - on *Anargharaghava*

5. POETICS

DHARMADATTA

In his *vivaraṇa* on the *Kāvyaprakāśa* MM. Gokulanātha refers to Nārāyaṇa and quoted from Dharmadatta in support of the view that there is only one *rasa* and that is *adbhuta*.[1] This Dharmadatta is a ''Mithila rasa-writer.:[2] Viśvanātha, the author of the *Sāhityadarpaṇa* refers to his grand-father vanquishing Dharmadatta at the court of Mahārājā Narasiṁhadeva of Kaliṅga.[3] Dr. Śaśinātha Jhā has tried to prove that Dharmeśvara *alias* Dharmadatta S/o Gaṅgeśvara of the *Brahmapura*-branch of the *Darihara*-family was the victor and not the Vanquished in the Śāstrārtha in the court of the said king.[4] This Dharmeśvara *alias* Dharmadatta was, according to Dr Jha, the great grand-father of Amareśvara *alias* Amareśa, the author of the *Dhūrtavidambana-prahasana*.[5] Professor Bhattacharya assigns 1235 A.D. to Dharmadatta, son of Vācaspati.[6] Since the name of father differs the identity appears to be doubted. Dharmadatta is also cited in the *Rasapradīpa* of Prabhākara composed in 1583 A.D.[1]

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[1] *vide* p.144.

[2] *vide* Introduction to the *Kāvyaprakāśa-viveka* Vol. I - p.57.

[3] cf. *yadāhuḥ śrīkaliṅgabhūmaṇḍalā-khaṇḍalamahārājādhirāja śrīnarasiṁha sabhāyāṁ dharmadattaṁ sthagayantaḥ sakalasahṛdayagoṣṭhīgariṣṭhakavipaṇḍitā smatpitāmaheśrīmannārāyaṇadāsa pādāḥ"*

[4] vide his paper in *Saṁskṛtasammelana* dated 31.3.1994.

[5] *vide supra* p.91.

[6] *vide* his paper, entitled "Viśvanathakavirāja and his references to some forgotten ālaṅkārika-s" published in the Journal of Oriental Institute, vol. III - No 4 - pp.357-365.

This thirteenth century writer of Mithilā on poetics is the earliest known to us. Unfortunately, we have not been able to discover his work.

SIṀHABHŪPĀLA

Siṁhabhūpāla flourished in the fourteenth century. He composed a short treatise on poetics, *Rasārṇavasudhākara* by name. In all his commentaries Mallināthā has cited from it. Another work of Siṁhabhūpāla relates to Music. It is called *Vyākhyā-saṅgīta,* a commentary on the *Saṅgītaratnākara* of Śārṅgadeva. Miśra identifies him with Bhūpālasiṁha, a Maithila king of the *Kārṇāṭa*-family.[2] Regarding *Rasārṇa vasudhākara* Prof. Bhattacharya maintains that it is "very likely a compilation of Mithilā."[3] In Mithilā, we have Maithilī songs composed by siṁhabhūpati or Siṁhabhūpāla. Kamaleśa is of opinion that it was Śivasiṁha who compiled the two works assuming the name Siṁhabhūpala.

The *Candrāloka*[4] of Pīyuṣavarṣa Jayadeva[5] is divided into ten chapters, called *Mayūkha*. All the topics pertaining to poetics have been discussed in a very simple language. The first half of the verses

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1. S.K. De : History of Sanskrit Poetics - p.216.
2. History of Maithili Literature - Vol.I - p.242.
3. *vide* his paper in the Journal of Oriental Institute - vol. VIII - No 4.
4. Published, N.S.P. Bombay, 1915.
5. For details *vide supra* pp.90-91.

are definitions and the second half are illustrations thereof.

MM. GOVINDA ṬHAKKURA

MM. Govinda Ṭhakkura, was the eldest of the three sons of MM. Keśava Ṭhakkura by his first wife, Sono. He was younger than Rucikara, the elder of the two sons of Keśava by his second wife. Rucikara loved Govinda much[1] and the latter learnt the quintessence of the *kāvya-sāhitya* from the former.

MM. Govinda's father, MM. Keśava was the son of MM. Buddhikara and the grand-son of MM. Ravikara of the *Nagavāra*-branch of the illustrious *Ghusauta*-family of the Śrotriya-s of Mithilạ. This family like the *Sodarapurā* and *Khaṇḍabala*-families has the unique distinction of producing generations of Sanskrit scholars of note.

The *Kāvyapradīpa* of MM. Govinda, though a commentary on the *kāvyapvakāśa* of Mammaṭa, is adjudged, by scholars, an independent epoch - making work in the annals of Sanskrit poetics. Govinda is an *ālaṅkārika* of high order. It is erudition in rhetoric discipline has rightly been eulogized by MM. Devanātha in his *Kāvyakaumudī*.[2] Govinda was a versatile genius. His son, MM. Devanāthā, in his identity appears to be doubted. Dharmadatta is also cited in the Rasapradīpa of Prabhākara composed in 1583 A.D.[1]

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[1] *vide kāvyapradīpa* - verse No 1 (ab).

[2] cf. *ya eṣa kurute mano vipadi gauravīṇāṁ girāṁ*
sa vāmana ivāmbare hariṇalāñchanaṁ vāñchasi /
lilakhiṣati siṁhikāramaṇakesaraṁ Pheruvat
patanga iva pāvakaṁ nṛhariśā vakaṁ dhāvati //.

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[1] S.K. De : History of Sanskrit Poetics - p.216.

[2] History of Maithili Literature - Vol.I - p.242.

[3] *vide* his paper in the Journal of Oriental Institute - vol. VIII - No 4.

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patanga iva pāvakaṁ nṛhariśā vakam dhāvati //.

Mantrakaumudī[1] calls him *'mīmāṁsāguru'*,[2] *Vedāntasiddhāntavācaspati*[3] and *sakalatantrasarojabhāsvān*.[4] In the realm of Nyāya he is said to have surpassed even the great Ācārya, Udayana.[5] He is further called *tarkatantraramaṇīkamanīyakakānta*[6]

On the ground of the presence of his descendants in village Bhaṭasimmari certain scholars are of opinion that that is the village Govinda lived in.[7] Dr. Miśra holds that Bhaduāra is the native village of Govinda.[8] Kaviśekhara Badarīnātha Jhā opines that Govinda lived in village Gaṅganlī[9]

Govinda himself says that he composed two works with names ending in *pradīpa* and two with names ending in *dīpikā*.[10] They are as follows :-

1. *Kāvyapradīpa*
2. *Pūjāpradīpa*
3. *Udāharaṇadīpikā*[11]

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[1] Published, Mithila research Institute, Darbhanga 1960.

[2] vide p.1 (verse No 4).

[3] *ibid*.

[4] *ibid*. (verse No 3).

[5] cf. *ācāryo 'pi vicāryate yadavadhir naiyāyiko vā na vā - ibid* verse No 4 (c).

[6] op.cit., - p.190 (verse No 23(a).

[7] *vide Mithilā-tattva-vimarsa* - I - p.226.

[8] *vide* History of Maithilī literature I p.222.

[9] *vide* Introduction (p.2.) to the *Rasataraṅgiṇī* of Rāmānanda Ṭhakkura, published Mithila Research Institute, Darbhanga, 1961.

[10] *vide kāvyapradīpa* p.403.

[11] According to S.K. De it is "apparently same as *Ślokadīpikā* in Stein - p.XXVIII - 60, 269; cited by Nāgojībhaṭṭa, *vide* History of Sanskrit Potics - p.163.

4. *Kāvyadīpikā*[1]

Besides, one more work *Kṛṣṇastotra*, a devotional composition is ascribed to MM. Govinda Ṭhakkura[2]

The *Udāharaṇadīpikā* is an expository treatise calculated to explain the illustrative verses pertaining to the *kāvyaprakāśa*. It has been cited by Vaidyanātha Tatsat in his *Udāharaṇa-candrikā*.[3] The only fragments of the *Udāharaṇa-dīpikā* available to us are by way of quotations in posterior works.[4]

So far as the date of Govinda is concerned, Bhat, after an examination of "a good deal of evidence both external and internal" has tried to prove that Govinda" flourished during circa 1465-1550 A.D."[5]

MM. Govinda's son, MM. Devanātha wrote a work on poetics, *Rasikaprakāśa*, besides *kāvyakaumudī*, a commentary on the *Kāvyaprakāśa*.

The contribution of Kavirāja Bhānudatta[6] to the realm of Sanskrit poetics rests an the following works :-

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[1] cf. P.V. Kane : History of Sanskrit Poetics - p.409; *vide* also Bhat's papers sentitled 'Mahā-mahopādhyāya Govinda Ṭhakkura - his date and works' published in the Journal of the University of Bombay - vol. XXVIII - New Series part II - September 1959 and styled '*Pujāpradīpa* of Govinda Ṭhakkura' published in the Bhāratīya Vidyā - Vol. XXVI - Nos 1-4, 1966.

[2] *vide* p.93 of the paper contributed by the late Paṇḍita Trilokanatha Miśra in the Mithilāṅka number of the Mithila Mihir; *vide* also Singh : History of Tirhut p.132.

[3] *vide* pp.50, 52, 84 *et. seq*.

[4] *vide* p.3 of introduction to the *Mantrakaumudi*.

[5] *vide* pp.132-133 of his paper referred to above published in the Journal of the University of Bombay.

[6] For details *vide supra* pp.8-11.

1. *Resamañjarī*
2. *Rasataraṅgiṇī*
3. *Alaṅkāratilaka*
4. *Kāvyadīpikā*
5. *Śṛṅgāradīpikā*
6. *Citracandrikā*
7. An auto-commentary on the *Rasamañjarī*

The *Rasamañjarī* is exclusively devoted to an elucidation of the native of the different types of heroes and heroines. Definition and illustrative verses are all his own. The verses are among rare gems of poetry wherein we find a happy wedding of word and sense. This work of Bhānudatta marks the beginning of a new trend in Sanskrit poetics which was practised thereafter in Mithila for centuries. In no time the the *Rasamañjarī* became the most popular work among students of Sāhitya and attracted at least twelve commentators from different parts of the country.[1]

In the *Rasamañjarī* Bhānudatta had introduced a new type of heroine, named *pravatsyatpatikā*.[2]

The *Rasataraṅgiṇī* is a discourse on the nature of *rasa* (poetic sentiment). It is complete in eight chapters, called *taraṅga*. A detailed discussion of the basic emotions, the adherent-cum-excitant emotions and the ensuant-emotions is the theme of the first three chapters respectively. The fourth has for its subject matter an analysis of the *sāttvika*-emotions and the fifth deals with the variant-emotions. The sixth is an account of the nature of the Erotic sentiment. A discussion on the nature of the process of the realization of poetic sentiment is the theme of the seventh and the last is a miscellany.

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[1] Eleven commentaries have been mentioned by Kaviśekhara Badarīnāthā Jhā in his introduction to the *Rasamanjari* and his Surabhi-commentary is the twelfth.

[2] *Vide Kavirājabhānudattagranthāvalī - p.164.*

In the Rasataraṅgiṇī Bhānudatta has introduced a ninth *sāttvika*-emotion, called *'jṛmbhā'*.[1] In he has cited a verse from the *Rasaratnadīpikā*,[2] traditionally attributed to his fahter MM. Gaṇapati.

Since in his *Rasataraṅgiṇī* Bhānudatta tells us that he has dealt with the various types of heroes and heroines in his work, entiled *Rasa-mañjarī*,[3] it is evident that the latter was composed earlier the former.

The *Alaṅkāratilaka* is divided into five chapters, called *pariccheda*. The first deals with the different forms of style and diction; the second delineates poetic blemishes; the third is devoted to an elucidation of the nature of poetic excellence; The fourth concerns with poetic embellishments pertaining to word and the last depicts those relating to meaning. The self-composed illustrations enterspersed with the verse of the author's father are fine pieces of poetry. He craves the indulgence of art-connoisseurs and requests them to treat this *Alaṅkāramañjarī* of his as an ornament. Since, after the present work is composed, great rhetoricians like Daṇḍin and Vāmana are all shoved to the background.[1]

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[1] *Vide ibid*. p.198.

[2] *Vide, ibid*. p.181.

[3] *vide ibid*. p.218.

Dr. J.B. Chaudhuri refers to one *Kāvya-dīpikā* of Bhānudatta.[2] The book is published but inspite of repeated efforts we could not procure a copy thereof.

Bhānudatta is also traditionally credited with the authorship of one *Śṛṅgāradīpikā* but, as no manuscript of it is available, nothing can be said regarding its corpus with any degree of certainty.

In the *Alaṅkāratilaka* Bhānudatta refers to his *Citracandrikā*.[3] From the name of the work and the manner in which the reference to it has been made, it appears reasonable to infer that probably the work is concerned with an elucidation of the nature of *citra-kāvya* but, since no manuscript of the said work is available, we are groping in darkness so far as its details are concerned.

Bhānudatta is also traditionally believed to have written an auto-commentary on his *Rasamañjarī* but the same is not available.

KEŚAVA MIŚRA

Keśava Miśra, the author of the *Alaṅkāra-śekhara* hailed from Mithilā. He was the son of MM. Narahari and the grand-son of MM. Paramaguru Vācaspati and the great-grand-son of Sanmiśra Giripati of the *Samauti*-branch of the *Pālī*-family. He

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1. cf. *daṇḍīyati yoto daṇḍī Vāmanī yati vāmanaḥ /*
   ṭad alaṅkāratilakaṁ dhīrāḥ kurvansu bhūṣaṇam //.
2. *vide* Muslim patronage to Sanskrit Learning vol. I - pp.2-3.
3. cf. *'citragūḍhaprahelikāpraśnottaraāṇi citracandrikāyāṁ darśayiṣyāmaḥ' - vide kavirājabhānudattagranthāvalī* - p.295.

belonged to the Vatsagotra. He is credited with the authorship of the *Dvaitapariśiṣṭa*, a supplement to the *Dvaitanirṇaya* of his grand-father, Vācaspati.

Before composing the *Alaṅkaraśekhara* Keśava had already written, as he himself says, seven treatises on poetics but they were all written in a dialectic style comprehensible only by those well-versed in logical discipline and hence he changed his pattern in the Alaṅkāraśekhara.[1] Unfortunately, none of these seven works adverted to above is available. keśava, however, has refered to two of them. They are : *Alaṅkārasarvasva*[2] and *Kāvyaratna*.[3]

Keśava was a protege of Mahārāja Māṇikya candra, son of Mahārāja Dharma-candra and grand-son ọf Mahārā Rāma-candra of Kota-kangra and it was at his instance that he composed the *Alaṅkāra-śekhara*. Mānikyacandra succeeded his father in 1563 A.D.[4] This places on author in the sixteenth century A.D. and this is in consonance with the age assigned to his grand-father, Vācaspati (1400-1490 A.D.).[5] Besides, we are also informed of a ms of the *Prakāśa*-commentary of MM. Rucidatta on the *Tattva-cintāmaṇi* of Gaṅgeśa copied by Keśava; dated L.S.473, corresponding to 1592 A.D.[1]

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[1] *vide* verse No 3, p.1 (NSP edition).

[2] *ibid*., pp. 9 and 38.

[3] *ibid*. p.72 (The name *Vākyaratna* mentioned on p.12 appears to be inadvertently used for *Kāvyarana*. According to singh, the work cited twice is *Vākyaratna*, *vide* History of Tirhut p.133 foot-note 2. Nothing, however, can be pronounced finally).

[4] *vide* cunningham : Archaeological Survey of India - Vol. V-p.160 (cf. De : History of Sanskrit Poetics - p.218, foot-note 3).

[5] *vide* D.C. Bhattacharya : History of Navya-Nyāya in Mithilā - p.158.

The *Alaṅkāraśekhara* is divided into eight sections, called *ratna* and twenty-two sub-sections, styled *marīci*. The *kārikā*-s are attributed to Śauddhodaṁ and the *vṛtti*-s are Keśava's. All the leading topics of poetics are dealt with in the work.

The *Rasataraṅgiṇī*[2] of Rāmānanda Ṭhakkura[3] is complete in seven chapters, called *taraṅga*. It has for its theme a comprehensive study of the nature of different varieties of heroes and heroines. As is the case with similar other treatises of this nature so very characteristic of maithilā, the *Rasataraṅgiṇī* also countains illustrative verses composed by the author himself.

Rāmānanda has introduced a new variety of the *mugdhā*-type of heroine. It is called *jñātājñātasvayauvanā*[4]

Kavīndra Gaṅgānanda[5] composed the following works on poetics :-

(a) *Karṇabhūṣaṇa*[6]

(b) *Kāvyaḍākinī*[7]

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[1] *vide* Singh : History of Tirhut p.144 (foot-note 4).

[2] Published Mithila Research Institute, Darbhanga 1961.

[3] For details *vide supra* p.13.

[4] For definition and illustration thereof *vide* pp.3-4.

[5] For details *vide supra* pp.17-19.

[6] Published, N.S.P. Bombay, 1902.

[7] Published, Sarasvati Bhawan Texts, Benares, 1924.

(c) *Śṛṅgāravanamālā*[1]

(d) *Alasamodinī*[2]

The *Karṇabhūṣaṇa* consists of five chapters, called *pariccheda,* dealing with the nature of poetic sentiment (*rasa*). The first three chapters are devoted to an elucidation of its three accredited constituents, namely, adherent-cum-excitant, ensuant and variant in arial order. The fourth chapter concerns itself with the basic emotion, whereas the last has for its theme an exposition of the nature of the process of the realization of the poetic sentiment. Gaṅgānanda has given his own mellifluous verse saturated with devotion to Lord Kṛṣṇa as illsutrations.

The *Kāvyaḍākinī* is a unique work – unique in the sense that it is devoted exclusively to the elucidation of the nature of poetic blemishes. It is divided into five chapters, called *dṛṣṭi.* The first chapter begins with the definition of poetic blemish and proceeds to classify it into five types : blemishes pertaining to a word; those pertaining to the part of a word; those relating to a sentence; those relative to the meaning and those concerning poetic sentiments. And then sixteen varieties of the first, i.e., poetic blemishes pertaining to a work are defined, explained and illustrated. The subsequent chapters deal with the remaining four classes of poetic blemishes in arial order.

In the *Śṛṅgāravanamālā* the author establishes the supremacy of the erotic sentiment and following in the foot steps of Bhāmadatta proceeds to define and discuss the different types of heroines. he also gives his own verse as illustrations. His style is simple and lucid.

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[1] Published; for the first time edited by the present author as a part of the *Kavīndragaṅgā nandagranthāvalī,* Mithila Research Institute, Darbhanga, 1988.

[2] Edited by the present author for the first time and published by VVRI, Hoshiarpur, 1964 in the journal of the Institute.

A special feature of the *Śṛṅgāravanamālā* is that Gaṅgānanda has introduced a new type of heroine, naming her *āgacchat-patikā* (one whose husband is on his way back to his abode to meet her). In support of his new classification he says that this variety of heroine cannot be subsumed under any other traditionally accepted variety. He starts discussing this type of heroine but the manuscript forming the basis of our edition breaks off in the last foot of the verse illustrating the *mugdhā*-variety of this type of heroine.[1]

The *Alasamodinī* is a composition meant for the beginner. The phraseology is very simple and only broad outlines have been presented. The work deals with the classification of different types of heroes and heroines and their moods and accessories. Divided into three reactions, entitled *praṇaya*, the *Alasamodinī* is a supplement to the author's other works on poetics.

The *Rasamahārṇava*[2] of MM. Gokulanāthā Upādhyāya[3]is a work on poetics dealing with *lakṣaṇā*, but it appears to be a part of a voluminous work dealing with *abhidhā* and *vyañjanā* as well.

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1. *Vide* the present writer's paper entitled "The *Śṛṅgāravanamālā* of Kavīndra Gaṅgānanda of Mithilā" published in the G.J.K.S. Vidyapeeth, Allahabad, Vol.X - Jan.-Dec. Parts 1-4, 1984.
2. Published, K.S.D.S. University, Darbhanga, 1981.
3. For details *vide supra* pp.22-25.

MM. INDRAPATI

In the K.S.D.S. University is preserved a manuscript of an unnamed work on sanskrit poetics dealing with figures of speech[1]. Unfortunately, the manuscript is incomplete. It breaks off in the middle and contains only the first twenty folio. But the portion available is, however, highly informative and it goes a long way in establishing the age and identity of the author.[2]

The author of the work is MM. Indrapati, the author of the *Mīmāṁsā palvala*. He was the son of MM. Rucipati and the grand-son of MM. Nīlakaṇṭha of the *Behaṭa*-branch of the *Karamahā*-family of the śrotriya-s of Mithilā. This MM. Nīlakaṇṭha was the younger brother of MM. Harihara, the author of the *Sūktimuktāvalī alias Hariharasubhāṣita*. Since MM. Indrapati had composed this work on figure of speech for the mental satisfaction of Nandīpati *alias* Bādari, a *bhāṣā-kaṅ* (Vernacular-poet), who was respected and honoured by Viṣṇusiṁha, the king of Mithilā, was ascended the throne in 1739 A.D., a date earlier than that cannot be assigned to the composition of the present work.

In addition to MM. Indrapati, these are two prominent writers of the 18th century A.D. who have contributed to Sanskrit poetics. They are Veṇīdatta and Citradhara.

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1. MS no. 13 of bundle no. 292.
2. For details *vide* the present author's paper entitled "Some forgotten literateurs of Mithilā" published in J.B.R.S. - vol. XLVIII - pts I-IV Jan.-Dec. 1962.

VEṆĪDATTA

Veṇīdatta was the fifth son of Sadupādhyāya Jagannātha and grand-son of Kavi Jayakṛṣṇa of the same Behaṭa-branch of the *Karamahā*-family.[1] His younger sister Satīmahārānī became *satī* at the age of fourteen only in the year 1739 A.D. When her husband Mahārāja Rāghavasiṁha shuffled off his mortal coils. One of the sister of Veṇīdatta was married to Ekanātha Ṭhakkura, father of Mahārāja Mādhavasiṁha (1775-1807) of the *Khaṇḍabalā*-family. Veṇīdatta is said to have enjoyed the patronage of his sister's son, Mahārāja Mādhava.

The *Rasakaustubha* and the *Alaṅkāra-mañjarī* are the two works on poetics composed by Veṇīdatta.

The *Rasakaustubha*[2] deals with the poetic sentiments, the excitants, the adherents, the ensuants, the variants and the like *in extenso*. A detailed classification of the types of heroes and heroines is followed by the author's own definitions and illustrations. Some of his verses are amusing.[3]

The *Alaṅkāramañjarī*[4] is a preliminary treatise on poetic embellishments, useful for the beginner. The definition of embellīshments in simple language is followed by illustrative verse composed by the author himself. The verses are mostly mediocre and devoid of peotic charm. Some of the verses are but

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1. *vide* the concluding verse of the *Rasakaustubha*.
2. Published; it has many editions.
3. *vide* the dialogue between Rādhā and Kṛṣṇa in the opening benedictory verse of the *Rasa-kaustubha*.
4. Published, Mithila Research Institute, Darbhanga, 1961.

slavish imitation of immortal pieces of poetry.[1] The *Alaṅkāramañjarī* is a last work. For, in it the author has cited verse from *Rasakaustubha* and *Virudāvalī*. The late kaviśekhara Badarīnātha Jhā, the learned editor of the *Alaṅkāramañjarī*, is of the opinion that Veṇīdatta had composed a *Virudāvalī* also probably to eulogize his sister's son and patron and from it a verse has been quoted in the *Alaṅkāramañjarī*.[2]

The *Śṛṅgārasāriṇī*[3] of MM. Citradhara[4] deals with the Erotic sentiment in all its different phases. The author has discussed in detail the nature of *Śṛṅgāra, rati, Kāmadaśā, māna, nāyikā-s* and *nāyaka-s* and their accessories. He has given fine verse as illustrations, most of which are his own. He records the views of the preceding theorists of poetry with due acknolwedgement and gives his own emendations, wherever possible.

The *Vīrataraṅgiṇī*[5] is a short treatise when compared to the *Śṛṅgārasāriṇī*. It deals with the Heroic sentiment exclusively. The four types of *vīra*-s : *yuddhavīra, dānavīra, dayāvīra* and *dharmavīra* have been discussed here in detail with copious illustrations, most of which are author's own.

Bhānunātha[6] a protege of Mahārāja

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[1] Compare verse No 7 (p.2) with *Mudrārākṣasa*-Act I - verse - 1 and verse No 209 (p.42) with the *Bhaṭṭikāvya* - Canto II - Verse No 19.

[2] *Vide* Introduction.

[3] Edited and published by the present author with financial assistance from the Ministry of Education, Govt. of India, Darbhanga, 1965.

[4] For details *vide supra* p.27.

[5] Same as above (No 64).

[6] For details *vide supra* p.37.

Maheśvarasiṁha (1850-1860 A.D.) composed a small treatise on poetics, entitled *Śṛṅgāra-mañjarī.*[1] It contains fiftyeight verse in all composed in *anuṣṭubh*-metre and divided into two chapters, called *ullāsa*. The first deals with the nature of *Śṛṅgāra-rasa* - its definition and classification, the heroes and heroines, whereas the second presents the description of a heroine from top to toe and the definition of the four types of heroines, namely, *Padminī, Citrīṇī, Hastinī* and *Śaṅkhinī*. The simplicity of the style of the work makes it easily understandable to the neophyte.

Lekhanātha Jhā[2] composed a small manual of poetics, *Rasacandrikā*[3] by name. It contains 194 verses only and deals with the various types of heroes and heroines. The author has supplied his own definitions and illustrations. The work is dedicated to his patron, Mahārājādhirāja Kameśvarasiṁha the last Mahārāja of the *Khaṇḍabalā*-family (1929-1962).

Kaviśekhara Badarīnātha Jha[4] wrote an independent digest on poetics, entitled *Sāhitya-mīmāṁsā.*[5] In a short span of 69 verses only all main topics of poetics have been dealt with.

YADUNĀTHA MIŚRA

Yadunātha Miśra, the vetran scholar of Grammar and Logic, was born in 1885 A.D. in the

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1. Edited by the present author of Shri Tantranath Jha felicitation volume, Darbhanga, 1980, pp.67-73.
2. For details *vide supra* p.44.
3. Published Vidyapati Press, Darbhanga San, 1347 fasli.
4. For details *vide supra* pp.45-47.
5. Published in Jha Commemoration Volume, Poona, 1937.

illustrious *Sarisava*-branch of the *Sodarapura*-family of the Śrotriya-s. He was the son of Paṇḍita Jayanātha Miśra. He lived in village Lālagañja, district Madhubani. He died a premature death in 1928 A.D. Among his Sāhityā-works the *Vyañjanāvāda*[1] diserves special mention. It discusses the nature of *Vyañjanā* (suggestion) and its place in the realm of the *belles-lettres*. The author establishes the ground for the admission of suggestion with remarkable perspicuity.

MM. Bālakṛṣṇa Miśra[2] composed two unpublished treatises on Sanskrit poetics, namely, *Lakṣaṇāparīkṣā* and *Vyaktinirāsa* dealing with *Lakṣaṇā* and *Vyañjanā* respectively.

Ānanta Jhā[3] composed *Dhvanikallolinī*,[4] a work dealing with the suggested meaning (*dhvani*) and Girijānanda Jhā[5] wrote *Alaṅkārakusuma* on figures of speech.

One Bhāva Miśra, son of Bhaṭaka Miśra is credited with the authorship of the *Śṛṅgārasarasī*, a treatise on Erotic sentiment.[6] An anthology, entitled *Sabhyālaṅkaraṇa*, also contains eleven verses composed by Bhāva Miśra.[7] We are not certain if the two are identical. Sukhadeva Miśra's *Śṛṅgāralatā* and Śrīkara Miśra's *Alaṅkāratilaka* are also treated as works of poetics by scholars of Mithilā.[1] One Śaṅkara Miśra of Mithilā is also credited with the authorship of *Sāhityakalikā,* a work on rhetoric and prosody.[2] One *Upamākantuka,* an unpublished work is ascribed to Hīraṇa. The learned editor of the *Ekāvalī* of MM. Gokulanātha tells us that Hīra and Hīraṇa are the names of MM. Bhīṣma Miśra himself who is the eighteenth century author of the *Vṛttadarpaṇa,*[3] a work on prosody but since we have not been able to go through the work nothing can be said with certainty. He is treated as identical with the author of *Gītaśaṅkara,* comprising eleven cantos. Following is an alaphabetical list of commentators hailing from Mithilā on works on Sanskrit poetics:-

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[1] Published Vaishali Press, Muzaffarpur, 1922.

[2] For details *vide supra* pp.44-45.

[3] For details *vide supra* p.49.

[4] Published K.S.D.S.U., Darbhanga, 1978.

[5] For details *vide supra* p.52.

[6] S.K. De : History of Sanskrit poetics - p.292.

[7] Verse Nos 211, 214, 217, 218, 225, 244, 286, 372, 444, 452, and 567.

1. Abhiṇavavācaspati Miśra
   S/o Giripati Miśra - on *Kāvyaprakāśa*
2. Acyuta Ṭhakkura - on *Kāvyaprakāśa*
3. Ananta - *Vyaṅgyārthakaumudī* on *Rasamañjarī*
4. Badarīnātha - *Dīdhiti* on *Dhvanyāloka*
   - *Surabhi* on *Rasamañjarī*
   - *Candrikā* on *Rasagaṅgādhara*
5. Bahurūpa Miśra - on *Daśarūpaka*
6. Bhagīratha - on *Kāvyādarśa*

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[1] *Vide* Dr. Jayamanta Miśra's paper entitled "Contribution of Bihar to Sanskrit Rhetoric" published in the Proceedings of the International Sanskrit Confrence, Vol. I, Part I pp.125-128, New Delhi, 1975.

[2] *Vide* S.C. Banerji : Contribution of Bihar to Sanskrit literature p.127.

[3] Vide Introduction p. '*ṭa*'.

7. Bhāskara Miśra - *Sāhityadīpikā* on *Kāvyaprakāśa*

8. Bhavadeva - *Līlā*
- on *Kāvyaprakāśa*

9. Caturbhuja Miśra - *Sāhityavilāsa* on *Kāvyaprakāśa*

10. Devanātha Ṭhakkura - *Kāvyakaumudi* on *Kāvyaprakāśa*

11. Gaṅgānātha Jhā - (English translation of *Kāvyaprakāśa*)

12. Gokulanatha Upadhyāya - *Vivaraṇa*
- on *Kāvyaprakāśa*

13. Govinda Ṭhakkura - *Kāvyapradīpa* *Udāharaṇadīpika* on *Kāvyaprākāśa*

14. Harinātha - on *Kāvyādarśa*
- *Mārjanā* on *Sarasvatīkaṇṭhābharaṇa*

15. Hariśaṅkara - *Nāgeśvarī*
- on *Kāvyaprakāśa*

16. Jagaddhara - on *Sarasvatīkaṇṭhābharaṇa*

17. Jayarāma - on *Kāvyaprakāśa*

18. Kalyāṇa Upādhyāya - on *Kāvyaprakāśa*

19. Khuddī Jhā - on *Kāvyaprakāśa*

20. Kṛṣṇamohana Ṭhakkura - *Lakṣmi* on *Sāhityādarpaṇa*

21. Madhusūdana Ṭhakkura - on *Kāvyaprakāśa*

22. Mahādeva Miśra - *Rasodadhi*
on *Rasataraṅgiṇī*
Bhānuprakāśinī
on *Rasamañjarī*
23. Maheśvara - on *Kāvyālaṅkārasūtra*
24. Manodhara *alias* Ratnapāṇi Ṭhakkura - *Kāvyadarpaṇa* on *Kāvyaprakāśa*
25. Mukunda - on *Kāvyaprakāśa*
26. Murāri Miśra (S/o Śrīkṛṣṇa Miśra) - on *Kāvyaprakāśa*
27. Nānyadeva - *Sarasvatīhṛdayālaṅkāra* on *Nāṭyaśāstra*
28. Narasiṁha - on *Kāvyādarśa*
29. Narasiṁha Ṭhakkara - *Narasiṁha-manīṣā*
- on *Kāvyaprakāśa*
30. Padmanābha Miśra - on *Kāvyaprakāśa*
31. Pakṣadhara Miśra *alias* Jayadeva - on *Kāvyaprakāśa*
32. Paṇḍitarāja - on *Kāvyaprakāśa*
33. Rāmacandra Jhā - on *Kāvyādośa*
on *Kuvalayānanda*
on *Rudraṭālaṅkāra*
34. Ratneśarva - on *Kāvyaprakāśa*
Ratnadarpaṇa
- on *Sarasvatīkaṇṭhābharaṇa*
35. Ravi Ṭhakkura - *Madhumatī* on *Kāvyaprakāśa*
36. Rucikara Miśra - on *Kāvyaprakāśa*
37. Sahadeva - on *Kāvyalaṅkārasūtra*
38. Śitikaṇṭha - *Nidarśana* on *Kāvyaprakāśa*
39. Śrīdhara Ṭhakkura - *Viveka* on *Kāvyaprakāśa*

40. Subuddhi Miśra - *Tattvaparīkṣā* on *Kāvyaprakāśa*
    - *Sāhityasarvasva* on *Kāvyālaṅkarasūtra*
41. Surendra Jhā - *Snehavaṣiṇī* on *Kāvyadīpikā*
42. Taruṇavācaspati - on *Kāvyādarśa*
43. Veṇīdatta - on *Kāvyaprakāśa*
44. Vijayānanda - on *Kāvyādarśa*
45. Viśvanātha - on *Kāvyādarśa*
46. Yaśodhara - on *Kāvyāprakāśa*

6. PROSODY

HALĀYUDHA

The earliest writer on prosody hailing from Mithilā appears to be Halāyudha, the author of a commentary on the *Piṅgalachandassūtra*. The *Brāhmaṇasarvasva* is his famous work. Most of posterior writers of digests on Dharmaśāstra cite him and his work an authority. He is said to have flourished in the eleventh century A.D.

RAVIKARA MIŚRA

Ravikara Miśra of the *Dīrghaghoṣa (Dighavaya)*-family was an ancestor of Dāmodara Miśra, the author of the *Vāṇībhūṣaṇa*. Dāmodara, while illustrating the metre styled *ratoddhatā* refers to the high academic proficiency of his family in general and Ravikara in particular.[1]

Ravikara is credited with the authorship of an original work on prosody, entitled *Vṛttaratnāvalī* and also a commentary on *Prākṛtapiṅgalasūtra*, styled *piṅgalasāra vikāsinī*.

DĀMODARA MIŚRA

Dāmodara was a court-poet of king Kīrtisiṁha (1402-1410 A.D.)[2] and as such he can safely be assigned to the second half of the fourteenth and the first quarter of the fifteenth centurty A.D. He composed *Vāṇībhūṣaṇa,*[1] a work on prosody.

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[1] cf. *dīrghaghoṣakuladevadīrghikā-paṅkajaṁ ravikaro vyarājata / īrṣaye 'va duhituḥ payonidher yatra vāsam akarot sarasvatī //.*

[2] cf. '*Kīrtisiṁhanṛpa jīva*' et. seq. (p.13 verse No 82).

HARIHARA

The *Piṅgalaraṅgiṇī,* a commentary on the *Pingalachandassūtra* is ascribed to Harihara.[2]

RAMĀPATI UDĀDHYĀYA

Ramāpati Upādhyāya, son of Kaviśekhara Yaśodhara of the *Maṅgaraunī*-branch of the *Pālī*-family, wrote *Vṛttasāra*[3] and an auto commentary thereon *Vṛttasārāloka*[4] by name. He is placed in the fifteenth century A.D. Padmanābha Miśra,[5] son of Dāmodara Miśra of the *Dighavaya*-family wrote an independent treatise on prosody, entitled *Chandoratna.*[6]

GAṄGADĀSA

Gaṅgādāsa was the son of Vaidya Gopāladāsa. He was a Kāyastha. He composed *Chandomañjarī,* an original treatise on prosody. It is said to have flourished in the sixteenth century A.D.

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[1] Published, N.S.P., Bombay, 1925 (Kāvyamālā - 53).

[2] Unpublished supplementary list of Mithilā manuscripts prepared by Bihar Research Society - Patna - Prosody - No 6.

[3] *Vide* Des. cat. Mss in Mithilā - vol. II Prosody - No 23; Unpublished list referred to above - No 17, 17A.

[4] ibid., No 24.

[5] For details *vide supra* p.12.

[6] *Vide* J.A.S.B., 1915, p.388.

Digambara Ṭhakkura[1] had written a work on prosody, entitled *Vṛttarahasya*. It has been referred to in his *Virudāvalī*.[2]

DURGĀDATTA MIŚRA

Vṛttamuktāvalī[3] is the work on prosody composed by Durgādatta, "His time is not yet settled, but he cannot be placed earlier than the sixteenth century A.D.", says Singh.[4] He is different from his name sake, a protege of Mahārāja Chatrasiṁha (1807-1839).

KĀLIDĀSA MIŚRA

One Kālidāsa Miśra, traditionally claimed to be a Maithila, composed *Śruta-bodha* consisting of 43 stanzas meant for providing an elementary knowledge of rhetoric and prosody to the beginner. Several scholars of Mithilā have written commentaries on it. Prominent among them are Manohara and Lakṣmīnārāyaṇa. The commentary of the former is called *Subodhinī*[5] and that of the latter *Manoramā*.[6]

MM. Gokulanātha Upādhyāya[7] has two works on prosody to his credit. They are *Vṛttataraṅgiṇī* and *Ekāvali*.

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[1] For details *vide supra* p.14.

[2] *Vide ibid*.

[3] *Vide* Des. Cat. of Mss in Mithilā - vol. II - Prosody - No 19; Unpublished list referred to above - Nos 14, 14A-C, *vide* also Mithila Research Institute Ms No 4813.

[4] *Vide* History of Tirhut - p.127.

[5] *Vide* Des. Cat. of Mss in Mithilā - Vol II Prosody No 26; Unpublished list referred to above Nos 22, 22A.

[6] *Vide* Unpublished list referred to above No 20.

[7] For details *vide supra* pp.22-25.

The *Vṛttataraṅgiṇī*, as the author himself says, is very voluminous. It is terse and most difficult to understand without a thorough knowledge of different Śāstras.[1] Therefore, he composed *Ekāvalī*,[2] an abridged digest dealing with all the famous metres in a plain and simple style for people in general and those desirous of a deeper knowledge of the subject have been advised to consult his *Vṛttataraṅgiṇī*.[3]

The *Ekāvalī*, composed with precious gems from the ocean of metrical treatises, is complete in three chapters, called *ratna*. The first deals with *prastāra* in addition to introductory notes; the second gives an account of *mātrāvṛtta* and the third discusses the *Varṇavṛtta*.

MM. BHĪṢMA MIŚRA

MM. Bhīṣma Miśra was the son of Maho. Dhīra Miśra of the *Narasāma*-branch of the *Baliāsa*-family. He flourished in the eighteenth century A.D. He wrote an independent treatise on prosody, entitled *Vṛttadarpaṇa*[4]

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1. *Vide Ekāvalī* III verse No 55 (p.117).
2. ibid. verse No 56 (p.118).
3. Published, K.S.D.S. university, Darbhanga, 1985.
4. *Vide* Unpublished list of Mithila Mss. referred to above - Nos 13, 13A-E; Descriptive Cat. of Mss in Mithilā - vol. II - Prosody - No 18; A copy of the ms is preserved in the Mithila Research Institute, Darbhanga, No 3721.

RĀGHAVA JHĀ

Rāghava Jhā of village Taraurī, near Sakri Railway Station (NER) wrote the *chandaḥ kalpataru.*[1].

VIDYĀNANDA MIŚRA

A commentary on the *Piṅgalachandassūtra*, styled *Vidvanmanoramā*[2] is ascribed to Vidyānanda Miśra.

JĀNAKĪNANDANA KAVĪNDRA

The *Vṛttadarpaṇa*[3] is the name of the treatise on prosody written by Jānakīnandana kavindra.

KEŚAVA

One Keśava of Mithilā is said to have written *Chandaḥ siddhāntabhāskara*.

MADHUSŪDANA

Madhusūdana, traditionally believed to be a man from Mithilā, composed *Mātrāvṛtta*,[4] a work on prosody.

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[1] *Vide* Des. Cat. of Mss Mithilā - Vol. II - Prosody - No 2.

[2] *Vide ibid*. No 16.

[3] *Vide ibid*. No 17; Unpublished list of Mithilā Mss referred to above - Nos 12, 12A and Mithila Research Institute Ms No 5033.

[4] Vide Unpublished list of Mithilā Mss referred to above No 9. it is mentioned therein that the manuscript is in the possession of Madhusudana Miśra of village Haripura, P.O. Nehra.

CIRAÑJĪVA

One cirañjīva hailing from Mithilā composed the *Vṛttaratnāvalī*[1]

MM. BABUJANA JHĀ

In the nineteenth century flourished MM. Babujana Jha, son of MM. Dīnabandhu *alias* Nenana Jhā of the *Sukheta*-branch of the *Khanāla*-family in village Pilakhavāra, near Madhubani. He composed a work on prosody, named *Chandaḥsudhākara.*[2]

VASANTA MIŚRA

In the same century Vasanta Miśra, an inhabitant of village Ṭabhakā, district Samastipur, wrote a treatise on prosody, entiled Chandolata.

Bhavan's Sri Sankaracharya Sanskrit Mahavidya
632

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[1] *Vide ibid.* Nos 16, 16A-C.

[2] *Vide ibid.* No 4.

Bharatiya Vidya Bhavan's Sri Sankaracharya Sanskrit Mahavidyalaya
632

Dr. Triloka Natha Jha, son of Late Smt. Indupriya Devi and Late Prof. Uma Natha Jha, born in 1934, completed his Honours Degree in English and M.A. in Sanskrit. He obtained his Ph.d. from Bihar University, served Bihar and L.N. Mithila Universities as a teacher for over 34 years and retired as Prof. and Head of Sanskrit Department.

Dr. Jha has edited several works, such as Śṛṅgāra-sāriṇī, Kavīndra gangānanda granthāvalī etc. and contributed over two dozen research papers to National and International conferences research journals etc. Authored a monograph on Śaṅkara Miśra, Dr. Jha is presently a Śāstracūdāmaṇi scholar of Rashtriya Sanskrit Sansthan.

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